

JEFFERSON MONTHLY

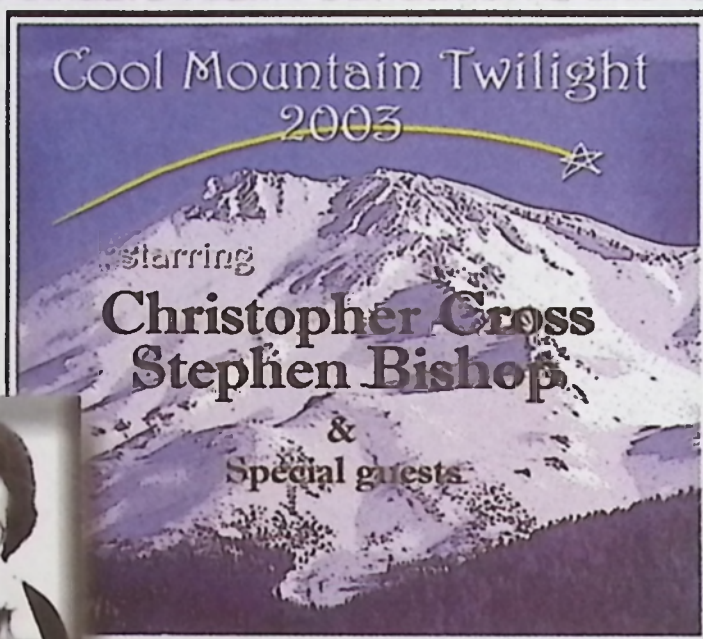


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JEGA Gallery presents the paintings of Olivie Ponce, from Ashland's sister city of Guanajuato, Mexico. See Artscene, page 28.

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ON THE COVER

Jackson County's new Central Library takes shape in Medford (top); overcrowding currently hampers the city's old facility (lower left). Many of the region's cities have broken ground on new libraries (lower right), but do not have adequate funds to make resources fully available. See feature, page 8.

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JEFFERSON MONTHLY

JULY 2003

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8 New Libraries, New Challenges

As gatekeepers to free information access, public libraries have long played a pivotal role in society. In the Information Age, libraries have transformed into living community centers that are vital links to a wider world; and regional bond measures have resulted in many local library facilities being rebuilt or refurbished. However, the reduction of funding for staffing, books and other resources has left many communities unable to fully utilize their new facilities. Barbara Hurd reports on a combination of crisis and opportunity in the library system—with citizens' ability to stay informed hanging in the balance.

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PHOTO: CHRISTOPHER BRISCOE

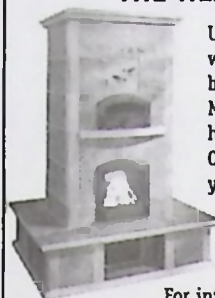
The Oregon Cabaret Theater presents *Pageant: The Musical*, with judges and contestants creating the show. See Artscene, page 28.

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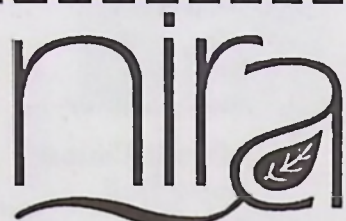
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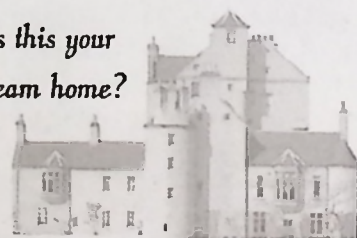
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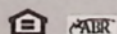
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TUNED IN

Ronald Kramer

Radio's Mystery and Promise

It seems to me that radio has always held a special fascination for Americans. In its infancy, a sense of mystery and awe was born more out of technical intrigue. In addition to the wonder of listening, live, to people and events occurring at far away locales, early radio publications sought to answer questions like: "Do Souls Broadcast?" and "Treat Sick With Radio?" It was the sense of breaking down geographic, place-bound boundaries that gave Americans a new

sense of a new world dawning. There was also a vigorous national debate about the purposes to which this new-found innovation could—and should—be devoted. A nearly universal view was held by government officials and the public that radio's opportunities should not be devoted to commercial interest; people speculated upon the higher callings which might be served by the new wireless telephone or radiophone (as radio was initially called). Many theorized that radio would help create a world in which universal education was a reality, democracy would flourish because all voters could have direct contact with politicians, and internal peace would be fostered through improved communication between nations and their peoples.

Needless to say, that initial exhilaration passed. Views of radio's calling to higher purposes than commerce have been slower to fade but have largely become shadows of principles present at radio's founding.

Still, the sense of mystery and wonder about radio has endured in other ways. Television has personalities that inspire public attention but the medium itself is rather literal. One sees and hears. There is less left to the imagination. Radio stations are different than television stations. The

stations themselves achieve a kind of unique personality that television stations could only dream about attaining. As a result, stations often inspire an emotional reaction among listeners. When stations



THE MYSTERY OF RADIO
REMAINS, BECKONING,
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seek to switch format it isn't unusual for listeners to become forceful voices about contemplated changes. Public radio stations, in particular, have achieved a sense of connection with listeners who respond to them with enthusiasm and investment beyond that which

many commercial stations, or virtually any television stations, achieve.

Even the voices on radio contain a residue of radio's initial sense of mystery. Anyone who is on the radio regularly meets listeners who have created a mental image of the person who belongs to "that voice." And generally that encounter produces a "but you don't look anything like you sound" response. Radio has created an illusion that listeners generally find more satisfying than reality. Radio dwells in, and on, that mystery.

Instead of celebrating that unique proposition, radio has progressively become more commercially motivated and less devoted to serving the public's broader needs, its more lofty aspirations. I was recently watching a film that the National Broadcasting Company (NBC) produced in 1948 in which NBC proudly noted that 40% of its network schedule consisted of unsponsored programming produced for the benefit of the American people rather than for benefit of either sponsors or the network. Anyone want to guess what that percentage is in 2003?

Radio has been given a number of different "chances" to realize its promise. In the 1940s, critics of what traditional AM

radio had become looked upon the advent of FM stations as a new opportunity for realizing radio's unique potential. One prominent writer, Charles Siepmann, wrote a popular book called "Radio's Second Chance" in which he thoughtfully explored that principle. Partially, FM realized some of those possibilities because it spawned the creation of the nation's first coherent public radio service which was born out of the availability of new FM frequencies. But to a great degree FM radio became an extension of what had gone before. The advent of television could have destroyed radio but, instead, it gave radio a new, more specialized opportunity to serve America—which it has done with commercial success. Indeed, in terms of the way in which Americans spend their time, radio listening remains on a par with television viewing.

That brings us to the 21st century – a time when radio has yet to really fulfill its opportunities.

Digital radio is coming. Most Americans don't understand what that will really mean to them. They are assuming that digital radio will just bring clearer signals. That is true, of course, but digital radio will do much more. It will bring sound quality to AM stations that is nearly identical to that of FM stations—which will give AM radio a new lease on programming beyond sports and news. FM radio stations will likely have more than one program which they can simultaneously transmit. That will open up new opportunities for more specialized, adventuresome or experimental programming. It will add information to your radio that isn't currently available—the name of the person being interviewed on *All Things Considered* at that moment, for example, or where you might find additional information about the topic being discussed. Many more things that aren't yet visible on the technical horizon will also become real. Depending upon how

CONTINUED ON PAGE 15

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Fire People

We are all people of the fire. It is one of our defining qualities. Apes and finches use tools; whales and birds make what is surely music; ravens reason their way through problems; elephants show love, compassion, and grief—but only people set fire to things on purpose. As another long fire season begins, I find myself scanning the horizon for smoke, and musing on how humanity's partnership with fire has changed the face of the earth. Whether we are putting fire on the land or keeping it off, whether we are turning an ignition key or flipping a light switch, we are all involved every moment with combustion and its consequences.

Around forty thousand years ago, a small group of people who were surely among humanity's greatest explorers arrived by raft on the shores of Australia. There they found an incredibly strange land, with huge grazing marsupials as large as rhinoceros, and a giant marsupial "lion" that must have been as terrifying as any grizzly bear. Although they lacked elaborate tools, these first Australians transformed the continent utterly, and in a few generations, the largest and strangest of Australia's giant marsupials and flightless birds were extinct. And how did these people remake Australia more to their liking? They burned it.

Archaeologists have found a layer of charcoal deep in the Australian earth, marking the arrival of humans and a simultaneous age of great fires. These fires replaced vast areas of forest with grasslands and open woodland, the preferred habitats of the kangaroos that were the Aborigines' favored quarry. An early European explorer of the interior of Australia wrote, "The natives are about burning, burning, ever burning; one would think they were of the fabled salamander

race, and lived on fire instead of water." So transformative and so skilled was this use of fire by the indigenous people of Australia that it has been called "firestick farming."

In western North America, humanity has also transformed the landscape, first by using fire, and more recently by excluding it. Like the Australian aborigines, the native people of Oregon and California used fire to enhance their food supply, in this case by promoting open oak woodlands that supplied abundant acorns and was the favorite habitat of deer. Regular fires played a crucial role in the

open, park-like forests that delighted the first Euro-American explorers and pioneers.

The arrival of these pioneers destroyed Native American culture and ecological management within a few short decades. As the nineteenth-century Oregon author Joaquin Miller wrote: "Pitiful what a few years of neglect will do toward destroying a forest! When a lad I had galloped my horse in security and comfort all through this region. It was like a park then. Now it was a dense tangle of undergrowth and a mass of fallen timber. What a feast for flames!" Miller's lament reflects an obvious truth: across the dry forest lands of the West, fire is perfectly inevitable. Our options are straightforward: will fires in these forests be frequent and manageable, or infrequent and uncontrollable? The goal of U.S. forest fire policy over most of the last half-century, namely the elimination of fire from the landscape, is simply impossible.

The "dense tangle" that Miller decried at the end of the 1800s has grown ever more impenetrable over the ensuing century of fire suppression. The U.S. Forest Service estimates that there are 126 million acres of federal forest land that have dangerously high amounts of fuel. Of course, flammable vegetation is not the

“
 THE QUESTION IS, WILL OUR
 FIRES SERVE US, OR
 CONSUME US?
 ”

only thing that has built up: the human population has exploded, creating a "wild-land/urban interface" that has metastasized across the landscape. The results are obvious throughout the West: an unprecedented risk of high-intensity wildfires that can devastate forests and threaten entire communities. Last year, federal agencies spent \$1.66 billion dollars fighting wildfires, more than \$150 million dollars on the Biscuit fire alone.

Clearly, the present system is a monumental failure. Most ecologists advocate a pattern of frequent, cool-burning fires to open up the forest and reduce the risk of wildfire. With present fuel loads, however, it is no simple task to re-introduce controlled fire to the landscape. Meanwhile, politicians have seized on the widespread fear of wildfire to promote logging of public lands. Last summer President Bush appeared in Medford to announce his so-called "Healthy Forests" initiative, which would weaken environmental reviews and public input in order to expedite logging. Such logging, it is claimed, would reduce fuel loads and thus the risk of fires. Environmentalists challenge this assertion, noting that the administration's approach seems more concerned with timber company profits than with promoting the needed but economically marginal thinning of dense young stands around rural communities.

The hot air generated by this controversy rises into the atmosphere, where it mingles with the millions of metric tons of carbon dioxide produced each year by another form of fire: the burning of fossil fuels. This carbon dioxide and other "greenhouse gases" are the primary factor driving our current paroxysm of global warming. During the 1990s, as a scientific consensus formed on the seriousness of global warming, U.S. carbon dioxide emissions from fossil fuel combustion increased by 18%. While the arctic permafrost melts, the polar ice sheets crumble, and sea levels creep up the beaches of the world, we continue to burn coal to generate electricity, drive ever-larger SUVs, and allow our national energy policy to be dictated by the fossil fuel industry. Unreformed addicts, we busy ourselves with denial as our world collapses around us.

There may, in fact, be a very direct connection between fire on the landscape and the burning of fossil fuels. Recent research on lake sediments has provided a wealth of

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data on ancient climates and fire patterns in western North America. The past few centuries have actually been a period of low fire severity, due to mild climate conditions. Global warming now appears to be driving our weather back toward the conditions that were associated with past periods of great fire intensity, dwarfing the effects of a mere century's buildup in unburned vegetation.

As I look across the valley, I see that Grizzly Peak is not on fire today, and that's a relief. But in a very real sense, the whole planet is burning. We are fire people. The question is, will our fires serve us, or consume us? Within less than a human lifetime, the answer will be as plain as a plume of smoke on the horizon. IM

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper

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JEFFERSON PERSPECTIVE

Les AuCoin

Missile "Defense?"

News item: The Pentagon has cut by almost half the number of interception tests designed to prove that the soon-to-be-deployed U.S. missile defense system will work.

Close your eyes. Now try to imagine an administration saying that it will launch a costly new food stamp program even though it is canceling pilot programs to see if it would work.

In response, would conservatives come unhinged and rage about mismanagement and reckless government spending? Yet the Tories fell mute when the Pentagon announced last week that it will scrap important remaining flight tests for the \$122 billion National Missile Defense system to be deployed in October 2004.

For America's neo-conservatives, fiscal responsibility has long since been an argument to use only when you dislike some other person's spending. But it is now clear that National Missile Defense is no mere policy issue for these conservatives. For them it is political theology: the cause of national missile defense is so righteous it has to work!

Now, there's a "faith based" initiative. What is it about an expensive Buck Rogers missile program that makes conservatives go gaga? If only America's hungry children had the same effect on them.

But back to reality. The U.S. is about to field an as-yet-unproven weapon, having decided to curb the very testing needed to prove the weapon will work. The Pentagon's Thomas Christie says that while there will now be fewer opportunities to demonstrate the weapon's workability, fewer tests will make the test program "more achievable." That's like a professor bragging that all his students achieved A's after he lowered his grading standards.

The rush to deploy a not-fully-tested missile defense coincides with the national political calendar. Deployment of the missile defense system is scheduled less than a month before the next presidential election. By then George W. Bush is determined to be wearing a missile defense feather in his hat.

So far, Bush's missile defense critics have not laid a glove on him. That's because the core problem with missile defense has eluded most critics—notably Bush's potential Democratic challengers.

Simply put, even if the Pentagon could deploy an anti-missile missile that was even 80 percent effective, the system would be

unlikely to prevent a successful enemy attack. The explanation lies in probability theory, something I worked with during a year-long study of missile and space defenses while on the U.S. House Defense Appropriations Committee in the 1980s.

Let's be generous and assume an 80 percent success rate for a U.S. missile interceptor matched against an incoming warhead (the equivalent of trying to hit a gnat with a b-b gun). Let's further assume the enemy (North Korea?) has launched eight ICBM warheads against us.

Probability theory teaches that the U.S. missile interceptor attacking the first warhead takes an 80 percent bite out of its (the interceptor's) probability of success, leaving a 20 percent probability that the attack will succeed and the defense will fail.

The Pentagon's second interceptor takes an 80 percent bite out of the second warhead's probability of success.

But in terms of totally defeating the attack, 20 percent of the attack is now beyond the ability of the second interceptor to change. That is, there's a 20 percent probability that the attack has already suc-

ceeded with the first warhead, and the defense has failed in its mission of total protection.

Therefore, the second interceptor can only take an 80 percent bite out of the remaining 80 percent, which means the best you can do with two interceptors against two warheads is 80 percent of 80 percent, or 64 percent.


Run through the declining success rates to the eighth incoming warhead, and you'll discover that U.S. interceptors boasting "80 percent reliability" will collectively achieve only a 17 percent probability of success against the eight-missile attack.

If the enemy launched 20 missiles instead of eight (more likely), the national missile defense system's probability of success falls to 1 percent—meaning there is a 99 percent chance that the attack will succeed.

On the other hand, why would an America-hating enemy use a missile in the first place? The launch would advertise who sent it—setting up the attacker for an annihilating counter-attack in which the U.S. would use the full force of its nuclear arsenal. So if the enemy had a modicum of good sense, he would attack us with a nuclear, chemical or biological weapon concealed in the hold of ship in any seaport, including Portland—or in a van, SUV, 18-wheeler, or airplane.

An attack of this kind would have likelihood of success of about 99.999 percent, would cost the enemy a fraction of a missile assault, and would conceal the identity of the assailant. Our dubiously effective missile defense system wouldn't do a thing to stop it!

There's a historical parallel: the French, before World War II, built the Maginot Line—an eastern line of defensive fortifications easily outflanked by German invaders as they swept into Paris. The Maginot Line as so famously ineffective that the phrase has entered the Oxford dictionary: "A line of defense on which one relies excessively or blindly."

Unfazed, the Bush administration wants taxpayers to pay \$122 billion for its Maginot Line in the sky. 

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.



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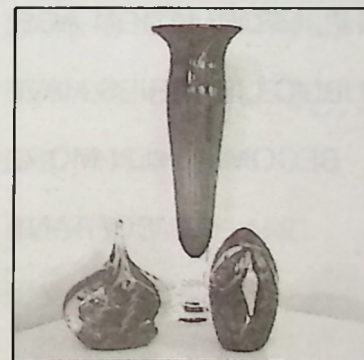
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By Barbara Hurd



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BECOME EVEN MORE
IMPORTANT.

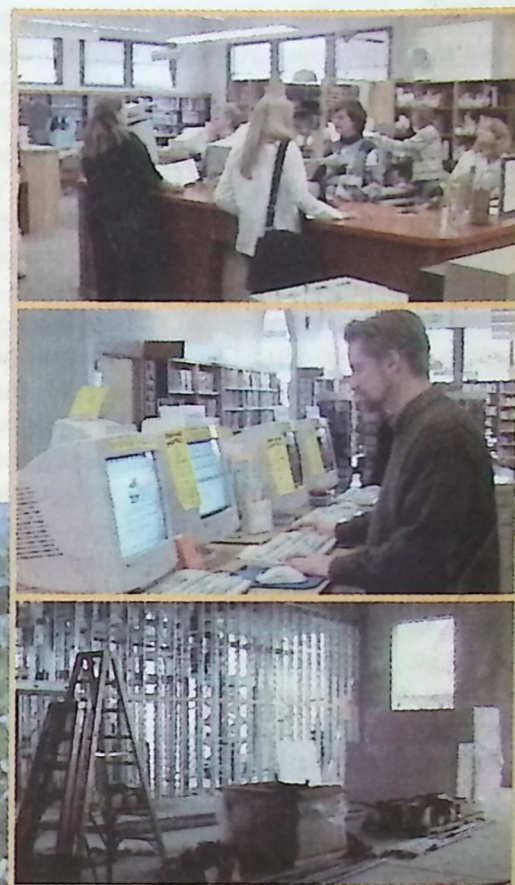
A key resource and safeguard for our democratic society is in danger of slipping away: our public libraries. Access to public libraries throughout the State of Jefferson has drastically diminished over the past few years due to reduced funding from state and local governments. Despite community pride in recent library rebuilding, residents may be unaware that diminished governmental support for public libraries is impairing their operation and services.

Proponents of information access, intellectual freedom and ultimately democracy have long understood the value of public libraries. As we enter the Information Age, public libraries have become even more important, ensuring that our communities not only *have* access, but know *how* to access digital information. In an increasingly computerized, complex society, business leaders from Andrew Carnegie to Bill Gates have recognized the critical role of the public library. A study by the Gates Foundation found that public libraries are critical to bridging the digital divide—ensuring all economic and demographic segments of our community have access to digital information. Computers are now a key link between people and a tremendous pool of information, knowledge and opportunity. In providing access to that pool, public libraries have transformed into progressive, living institutions that respond to the changing needs of an information based economy.

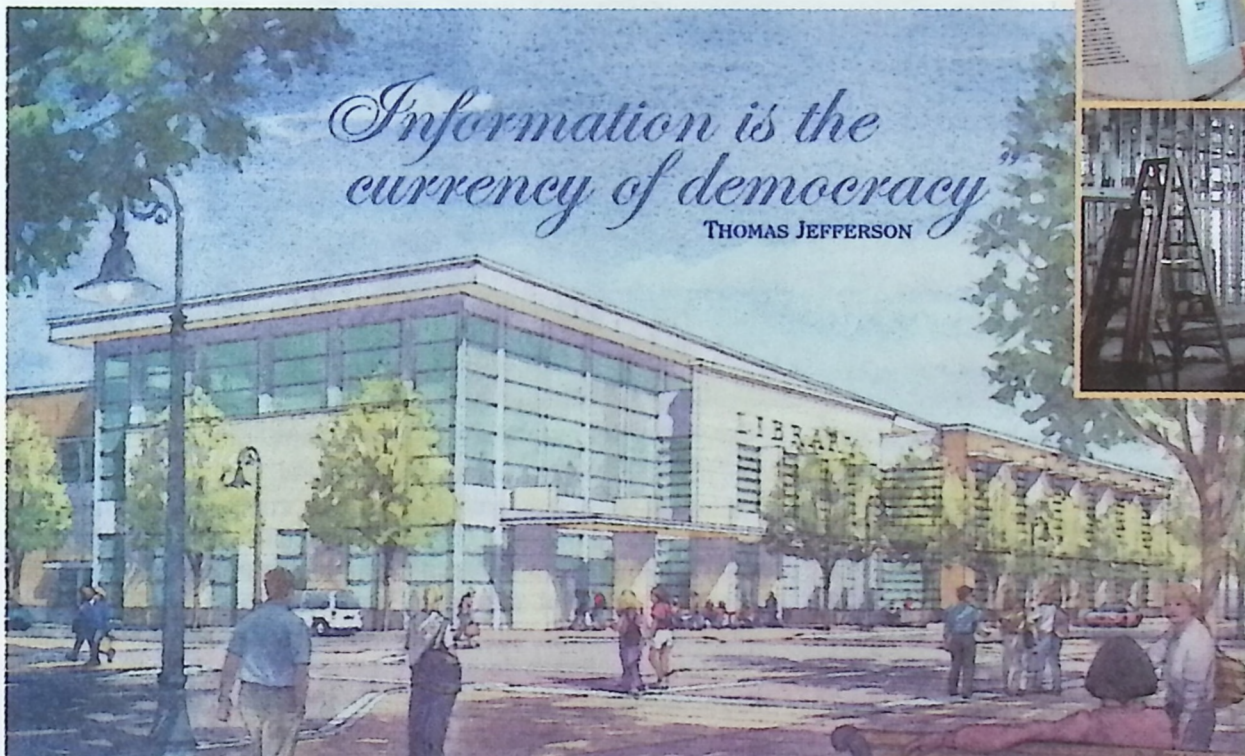
We may take this information for granted in our daily lives, but mastery of it actually determines our status in life. The more limited our store of information, the more restricted our capability to attain the necessities of life—let alone the road map to the best life we can create.

Information literacy skills are essential in an information-based economy; equally essential is an awareness of the dangers of bad information and the cost of good information. We are awash today in a vast maze of information sources producing a haze of questionable information; the sheer volume and complexity of it all increases the value of libraries and librarians. A reference librarian can provide a depth and quality of information through the library that is not available on the Web. Information is a commodity; reference librarians can deliver at discount rates.

The public library today is a vital community information center—specialized



Architect's renderings of Medford's new Central Library (previous page, and left), and the beginnings of its construction (above, bottom). A small facility and one of nation's highest usage rates often means crowding in the current small building (above, top and middle).



to each community. In many ways, libraries have outpaced other public service institutions and industries in meeting the changing needs of patrons, businesses, and organizations. For one, they actively collaborate, joining forces and resources to provide a mobile society with the most multiple ways to access to relevant information. Patrons may be surprised to discover all the options for service and delivery now available:

- Live eReference, remote access to databases, Inter-library, phone, and email, and library outreach programs
- Libraries are negotiating database licenses to make them accessible to patrons at home with digital document retrieval & delivery.
- Many Oregon libraries now provide 24/7 online reference services. Librarians deliver live reference service to *where* you are and *when* patrons need it. (See www.jcls.org for a living example.)
- The Interlibrary Loan networks of many public libraries reach libraries throughout the world.

In recent years librarians have gone out into their communities to gather non-book information on every aspect of life and service, providing a very complete picture of the community and what services it offers to residents. Information and referral service are a vital part of public library work. If the public library ever seemed remote and unrelated to real life, this is no longer the case.

COMMUNITIES NOW
HAVE THE BUILDINGS,
YET ARE UNABLE TO
FILL THEM WITH
BOOKS, STAFF AND
RESOURCES.

Enterprising librarians in Oregon are also finding many ways to get real time information on state and local government activities to help the electorate learn about issues and political candidates, voting and election information. Libraries are depositories for state and local publications, state budgets and statutes, annual reports, appropriations data, and statistics of various state agencies, commissions, and departments. This information enables individuals to make informed decisions concerning issues affecting their lives and communities. In the words of Sen. Robert Byrd (D-West Virginia), "There is a power which can serve as a check against abuses by a government or by government officials and that power is the power of the informed citizen—one who has read enough, who understands enough, who has developed a base of knowledge against which to judge truth or falsehood."

Information is an economic commodity as well as an intellectual one, and libraries contribute directly and indirectly to the economic health of a community. Entrepreneurs and business owners benefit *directly* from library resources to research and plan; society and community benefits indirectly from the ideas and business opportunity expansion. What do Gallo wines, the I Can't Believe It's Yogurt chain, and billboard-sign giant Metromedia have in common? Libraries made millionaires out of each of these companies' grateful owners by providing crucial start-up information when they were no more than visionaries with a great idea. The seed money expended for these and other success stories? Less than \$20 per capita per year in tax dollars.

The economic return from public libraries, in fact, has been shown to handily beat the S&P 500, producing an average 400% return on each dollar invested. A 1998 study funded by the Public Libraries Association and Strategic Directions Committee of the Urban Libraries Council found that public library users are receiving more than \$4 in value from every \$1 of investment from public tax revenue.

For a look at how libraries advocate for intellectual freedom and defend First Amendment rights, see the American Library Association – Office of Intellectual Freedom website at www.ala.org/oif.html

Library benefits, of course, are not limited to economics or politics. Consider the direct benefits to our young community members: library story time begins a journey of discovery that continues into adulthood. The library opens wide the world of ideas and information and stimulates curiosity—the parent of the twin forces of creativity and imagination. In total, public libraries are a unique media and information center with a large and diversified constituency; a constituency reached through multiple channels with a frequency exemplified by Oregon's extremely high usage rates.

So, where is the crisis?

All library services require funding and investment—both of which have been drastically reduced for libraries in the State of Jefferson.

Services, hours, collections and staff have been sacrificed.

Residents have supported, voted and paid for bonds to improve and build library structures in our region; but county governments have slashed budget allocations to libraries. Communities now have the buildings, yet are unable to fill them with books, staff and resources.

The situation with Jackson County libraries presents a particularly poignant example. When residents passed Bond Measure 15-6 by a double majority in 2000, Jackson County received funding for much needed improvement in aging and inadequate library facilities. Jackson County Library System



One of the many regional groundbreaking ceremonies at local libraries in recent times.

(JCLS) libraries had not seen a penny in improvement dollars in three decades, and, stressed beyond capacity, have been unable to keep up with growing demand for library resources. The existing Central Library does not even have enough shelf space to accommodate the collection, much of which is stored in an off-site location. Budget allocations from the County to the library have been effectively lowered for the past five years, factoring in inflation and increased costs. Before passage of the bond, the Jacksonville Branch Library was housed in a corner of a crumbling brick building built before Abraham Lincoln was elected president. The Central Library in Medford, built in 1912, hadn't been enlarged since before the Korean War. The Applegate library could accommodate only two patrons comfortably, with one librarian, and had no restrooms.

As a result of the bond, fourteen Jackson County libraries will finally be remodeled or rebuilt. However, this paints a deceptive picture of the current fiscal situation for JCLS. The bond measure paid for steel and cement: every dollar of the bond was dedicated to build or remodel facilities, and by state law could not be used for books, staffing, programs—not even computers could be purchased with bond money.

Ironically, just as the system is opening the new libraries—and citizens have adequate, expanded facilities—the libraries have been given a budget which will not allow for growth. Faced with layoffs of 10%, a smaller staff are now challenged to operate expanded facilities (60,000 additional square feet in Medford alone) with a limited budget for books, maintenance, supplies, machines, and tech support—and accommodate increasing

demand for services.

"Consider also," says Central Library Manager Meghan O'Flaherty, "the opportunity loss of special programs that this new library system has the capacity to develop. Cultural events, programs for the arts, technology and community education, for the enrichment of our community. Program development requires people and financial backing."

There are many similar stories throughout Southern Oregon and Northern California:

As of July 1st, Josephine County libraries are faced with cutting 10.5 full time employee positions; a reduction of library

For a look at how we will find and retrieve information in the future through the help of libraries, go to the Oregon Library Association website: <http://www.olaweb.org/quarterly/quar7-3/index.shtml>

hours in Grants Pass from thirty-seven to thirty-one hours per week (a year ago they were at fifty); reducing hours at branches, with amounts not yet determined; elimination of the Interlibrary Loan service; elimination of art exhibits and adult programs; and reductions in the Summer Reading Program, class visits and story times.

In Siskiyou County, some branches are open for two hours on Saturdays, others for four hours, and six of the system's twelve branches don't offer Saturday hours at all. The Main Branch in Yreka, for instance, is open from 1:00 p.m.-5:00 p.m. on Saturdays, but only during the school year. Most are closed by 5:00 or 5:30 p.m. every night, precluding access by residents working the normal Monday-Friday, 8:00 a.m.-5:00 p.m. workday. The average number of library hours open per week is twenty-five.

Shasta County had ten library branches serving local communities; all ten of these libraries were forced to close between October 15, 1987 and June 30, 1989 due to lack of funding. Today, seven of those branch libraries remain closed. The Redding and Anderson libraries reopened January 30, 1989 and the Burney Library reopened March 1, 1989.

A few years ago, a federal grant allowed Humboldt County to build several beautiful new facilities, including the main library in Eureka, and new branches in Hoopa and McKinleyville. But much of the time the doors to these great resources for learning are locked. None of the eleven Humboldt County libraries are open on Mondays. The beautiful Central Library in Eureka is open only three hours on Tuesdays. In the affluent community of Trinidad, the branch library is open only eleven hours per week. The Humboldt County Library staff is less than half the mean for the state of California, and just to stay open minimal hours requires the services of 170 volunteers. The collections have suffered, too. New book purchases are also less than half the average for libraries in the state.

What now?

A group of concerned citizens, JCL Foundation members, and library managers at Jackson County Library Central Branch is determined to find the solution. This group has become a task force whose mission it is to find develop new sources of sustain-

able revenue to invest in the growth of public libraries. In the view of one task force member, there is a lesson to be learned from public radio, which has flourished with member support and corporate underwriting, while the libraries are being eroded and diminished as citizens rely on government dollars to fund them.

Recognizing this, the JCLS/JCLF task force has wasted no time in launching a Corporate Partners program to coincide with the grand opening of the new Central Branch. The program seeks to find synergy between private and public sector goals, resulting in benefits for the community as well as for corporate sponsors.

Central Branch Manager Meghan O'Flaherty, who is part of the task force, also sees creative funding opportunities. "The library is an invaluable media center, and as such, we will be entrepreneurial engaging corporate citizens and organizational support to grow a significant community asset."

Public libraries are unique media centers, providing a large and diversified constituency with educational, recreational and professional information resources in a variety of formats. Oregon libraries not only serve their constituency through multiple channels—live, email, online, and mobile outreach—they do so with great frequency. Jackson County ranks in the top 5% of the nation in library usage, at 8.6 per capita annual library visits.

Respected corporate citizens from IBM to Kellogg understand the benefits of an affiliation with the institution of the public library. Many public libraries across the nation have Corporate Partner programs; Seattle, New York and Los Angeles are among the most successful.

Oregon library patrons enjoy unprecedented access to computers, software and technology because of a \$2 million investment by the Gates Foundation in Oregon libraries.

"A Corporate Partners Program enables business and corporate citizens to actively reinvest in their community and achieve tremendous visibility for doing so," says Lorrie Kovell, JCLS Collection Development Manager. That visibility reaps economic dividends: a joint study in 2001 by two well known market research firms (Hamilton Knowlton/ Harris Poll, NY 2001) found that 79% of Americans take corporate citizenship into account when deciding whether to buy a particular firm's product.

Says Kovell, "We will work closely with partners to develop creative and unique programs, and build out library collections and services for our residents. The goal is to develop models that are reproducible by other library systems in Oregon and California; we are eager to share best practices with other public libraries."

The Partners program offers collection sponsorship, reference service and technology sponsorship, cultural and educational program underwriting, and special event sponsorship. Kovell and O'Flaherty envision collaborating with corporate sponsors to bring in museum exhibits and art on tour, author appearances and cultural events, community education programs, and panel discussions with business and public figures. Corporate benefactors may even include employee gift matching, "which will give them higher return on

CONTINUED ON PAGE 15

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order *A Nature Notes Sampler* for \$19.95 postpaid

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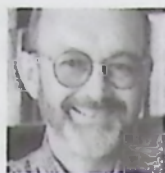
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NATURE NOTES

Frank Lang

Garter Snakes

I like the Northwest Nature Shop in Ashland, and they like me. I always spend a bunch of money when I am there. My most recent purchase was a Lone Pine Press book by Alan St. John, *Reptiles of the Northwest: California to Alaska-Rockies to the Coast*. It's a natural history field guide with lots of beautiful photographs, distribution maps, and stories of St. John's personal encounters with our scaly—and to some, scary—cold-blooded friends. It wasn't until I got to snakes in general and garter snakes in particular, that I put together my thoughts for this Nature Note.

Reptiles and I go back a long way. There were short-lived, dime store painted turtles, small yellow-green lizards from the southeastern United States via the Western Washington State Fair, and eastern box turtles from Aquerva Specialities Company in Salina, Kansas. It was a time of aquaria, mealworms, and boxes of dried flies, and household hunts for any arthropod that moved. I tried for live, settled for dead, but insisted on fresh. Needless to say my poor reptilian guests were not long lived. The yard and garden of my boyhood home was another matter. We had snakes: garter snakes.

Papa encouraged snakes and toads because he knew they helped him with his constant battle with slugs and other garden pests. The garter snakes I remember in the garden weren't particularly large, maybe a foot or so at best. For those of you who don't know, garters are those snakes with keeled scales, and usually are striped with yellow and or red racing stripes along their body's length, often accompanied by rows of red or yellow blotches. One so-called morph is just spotted. There are four species and various subspecies and color morphs in the Pacific Northwest. I have no idea which inhabited our garden. Somehow, at an early age, I managed to mostly overcome what I believe what is our innate, instinctive fear of snakes. It could be learned behavior, but whatever it is seems to be deep-seated, or in some, so well

learned that their fear of snakes borders on major mental illness, a full blown phobia.

In summer, a number of little fellows, inches long appeared in the garden. Garter snakes are ooviviporus, meaning living bearing. Some moms, way bigger than the one footers of our yard can produce as many as eighty-five at one birthing. Maybe like the monster that crawled out from under a log beside the upper Deschutes River in Bald Hills of southern Thurston County, Washington not far from Olympia, my boyhood home. Scared me, scared my dog, we both ran. Told you I had mostly overcome my fear.

There is something about garter snakes you need to know before you attempt to handle them. They can be aggressive and will try to bite. The bite is harmless, unless you happen to be a slug. Scratches on bare skin is the worst I suffered. But here is what you really need to know. When disturbed they will crap on you; void the contents of their cloacas mixed with the foul smelling contents of a pair of anal glands. It is enough to make you drop the snake, post haste, which is I suppose, is the snake's objective all along. I learned this quickly, but my dog didn't. Winkie would kill any garter snake he could catch, shake it until he broke its back, then invariably, get violently ill, barfing till the dry heaves. A wonderful childhood companion that poor dog, but not too smart. (In case you're wondering, the dog's name was a combination of my sister Winifred's name and my childhood nickname Mickie. Not what you thought at all, was it.)

If you find snakes in your yard don't run for the hoe, leave them be in peace, they do far more good than harm. If they rattle at you in your yard? That's a different matter.

IM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Return of the subdudes

By Eric Alan

There is no justice in the music business. Not that there always is in the wider world, either; but the music business seems particularly littered with tales of undeserved difficulty. Great bands frequently go hungry while a few lucky but lesser artists find some crazy path to fame. Occasionally, though, justice is served by time—a band's reputation and fan base can grow after the band has called it quits. That's a rare happy ending. Even more rare is when the band then reforms and goes on to greater heights.

This rare good story appears to be the tale of the subdudes (who prefer no capital letter to their name). Formed in New Orleans in 1987, but largely based out of Colorado, the subdudes spent the next nine years merging exquisite vocal harmonies with a melodic, often acoustic take on New Orleans R&B roots that was completely unique. Their finely crafted songs were given deftly layered instrumentation that allowed harmonies and songs to clearly shine. The infectious, easy good-time feeling of such classics as "(You'll Be) Satisfied" and "All the Time in the World" made the band's music instantly familiar to many—as comfortable as a long friendship. The band became a fixture at the New Orleans Jazz and Heritage Festival throughout the first half of the '90s, and several national tours and albums earned them a rabid cult following. Among the passionate followers were no less than Bruce Hornsby and Bonnie Raitt, the latter of whom appeared on the subdudes' brilliant CD, *Primitive Streak*. But touring and the lack of a deserved big break wore the band down, and in late 1996, they called it quits.

The band's albums—especially *Primitive Streak* and *Annunciation*—have endured, and the band's legend has grown. A few reunion gigs proved an audience to passionately exist, but the band was stifled by mere musical looks backward. The reunion gigs



THE SUBDUDES MERGE
EXQUISITE VOCAL
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were described by band member John Magnie as "kind of like being at your own funeral," and it wasn't until new forms began to develop that the spark returned.

In the spring of 2002, three of the four original subdudes began to play again as the Dudes (with a capital letter). The merging with other projects from founding members Tommy Malone and Steve Amedée led to a new band with larger instrumentation and fresh songs as well as old classics. The project has settled comfortably back into being a vital and re-energized version of the subdudes, small letters and all.

The subdudes are taking their celebration on the road, and the celebration will stop in Grants Pass at the Rogue Theatre on July 11. It's the first show at the Rogue Theatre to be co-sponsored by Jefferson Public Radio, since the Rogue's recent conversion into a non-profit organization. Outfitted with new comfortable seats, a good sound system and a high energy crowd of patrons, the Rogue has been recently getting a reputation for putting on some of the best blues shows in the valley. Like the subdudes, it has been revitalized for the 21st century. The combination promises to be an exceptionally good time.

The subdudes performance will begin at 8 p.m. on July 11. The Rogue Theatre is located at 143 SE "H" Street in Grants Pass. Tickets for the subdudes can be purchased from the Rogue Theatre at (541)471-1316 or www.roguetheatre.com, or at Music Coop and CD or Not CD in Ashland; Larry's Music in Medford; Silver Linings in Jacksonville; and Relic Records, Merle Norman, Music Shop and Larry's Music in Grants Pass.

■




American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service

Jefferson Public Radio is looking for individuals interested in joining our volunteer programming team.

We're interested in volunteers dedicated to helping JPR maintain its long-standing programming excellence. Opportunities exist for on-air music hosting, newsroom work, and program operations. Knowledge and love for one of the many types of music JPR programs (classical, blues, world, etc.) is desirable. Openings exist for weekday evenings, some weekend shifts and other possibilities. For information, contact Eric Teel or Bryon Lambert at (541) 552-6301.



INSIDE THE BOX

Scott Dewing

Girding for The Grid

I've become increasingly skeptical of anything that's been dubbed "the next big thing"—especially when it comes to technology. It seems that every technology company promises that their product or solution is "the next big thing" as if the very survival of the human race was somehow dependent upon the next version of Microsoft Windows or the release of Intel's latest processor. Although these may be the next big thing for these companies (and for their shareholders), they may not mean squat to you and me.

So it was that my built-in, shock-proof skepticism alarm went on high alert recently while reading an article about grid

computing that contained the phrase "the next big thing." Really? What is this grid thing and why is somebody telling me it's "the next big thing"? Smelled like marketing to me.

Put simply, grid computing is a distributed computing model in which a large collection of interconnected and heterogeneous computers work together as one big, "virtual" supercomputer. If the term "interconnected" made you think of the Internet, then you're onto why some folks believe that grid computing really is the next big thing. Some have gone as far as to hail it as the next evolution of the Internet.

According to an IBM white paper on grid computing, "The standardization of communications between heterogeneous systems created the Internet explosion. The emerging standardization for sharing resources, along with the availability of higher bandwidth, are driving a possibly equally large evolutionary step in grid computing."

There are millions of computers connected to the Internet. Most of the time these computers are sitting idle. Some studies have concluded that desktop com-

puters are busy less than 5% of the time, which in and of itself is an interesting commentary on what the users of those computers are doing the other 95% of the time. According to IBM, "Grid computing provides a framework for exploiting these underutilized resources and thus has the possibility of substantially increasing efficiency of resource usage." For example, sci-

entific research projects and financial analysis that require massive number crunching could utilize a "grid" of interconnected computers for processing data rather than having to invest in building individual (and very expensive) supercomputer infrastructures.

“
INTERCONNECTED AND
HETEROGENEOUS
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SUPERCOMPUTER.”

According to a recent article in *The Wall Street Journal*, financial firms are "wrestling with bloated transaction-processing infrastructures and distributed environments that are costly to maintain. Estimates are that only 15 to 20 percent of their compute cycles are being utilized. These facts are causing industry insiders to ask: How about migrating off heavy iron and running the compute-intensive risk calculations on commodity hardware, whose price is one-tenth the cost? And why not exploit those unused processing cycles and optimize the performance of applications by allocating jobs to idle machines?"


Some financial institutions have indeed begun to turn to grid computing to increase their computing power while decreasing their hardware costs. Charles Schwab, for example, recently worked with IBM to speed up its portfolio-rebalancing software by distributing the processing needs amongst its many servers. Like all online stock trading firms coping with the Internet trading boom, Schwab had to invest heavily in computing infrastructure to keep up with demand during peak trading hours. During off-peak hours, however,

all of that hardware just hums along doing little to no processing. With grid computing, Schwab was able to utilize these servers to speed up the portfolio-rebalancing software processing. The result: what used to take 4 minutes, now takes 15 seconds.

The dream of grid computing is to use those millions of computers across the Internet. However, don't expect Schwab or any other company to be using your computer anytime soon for processing sensitive data. Perhaps the biggest hurdle to grid computing becoming a standard is, of course, security. Data security is not "the next big thing"—it is the big thing when it comes to the Internet and will remain so, perhaps indefinitely.

"If you were the CEO of a big company, would you be comfortable sending your intellectual property across the Internet to a third party who might be working with your competition?" asked Peter Jeffcock, a product manager for Sun Microsystems, in a recent interview.

Good point. According to Sun, adoption of global grids has been slowed because of security concerns and a lack of standards. Sun is attempting to address the security issue of grid computing with a product called the Sun Grid Engine, which builds security layers into the grid framework. Currently, however, Grid Engine is only being used for building intercompany, and internal, private grids.

Sun and IBM are the big companies at the forefront of the grid computing initiative. I suspect it will only be a short time before Microsoft percolates to the top of the marketing cauldron with something like the Microsoft Active Grid Internet Client (or MAGIC) and declares it, for better or for worse, "the next big thing." 

Scott Dewing is a technology consultant, business owner and writer with a B.A. in Journalism from the University of Oregon. You can email him comments and/or questions regarding this column at scott@insidethebox.org. Archives of his columns are available at www.insidethebox.org.

TUNED IN *From p. 3*

you are counting, it is truly radio's third or fourth "chance."


The question is, what will radio do with that opportunity? Will radio seek to truly use its special characteristics to build a better, stronger, more self-aware nation? Or will it simply create more of what radio already does? Will digital radio follow the road of much of the cable television industry—hundreds of channels with little variation between them? Or will digital radio really explore its new technologies and create programming which once again fires the imagination?

One might think that at least some of the goal-setting for this revolutionary period of change would come from the Federal Communications Commission (FCC), which is charged with implementing the nation's laws governing broadcasting. But so far little has been said about digital radio by the FCC. Indeed, the FCC's action on June 2 in removing most of the major remaining bar-

riers to further concentrations of media control represents an unfortunate glimpse of the Commission's failure to engage these issues.

Does anyone believe that a more concentrated control over mass media will lead to further innovation? Apparently not even the FCC is concerned with diversity or innovation these days.

But the mystery of radio remains, beckoning, offering a new generation of creative opportunity to use innovative technologies in innovative ways. I don't know how commercial radio will rise to these opportunities, but we are thinking of them in public radio.

It's an exciting time...and we will continue to pursue radio's wonder, mystery and promise. 

Ronald Kramer is JPR's Executive Director.

LIBRARIES *From p. 11*

their investment in terms of visibility and benefits for their employee," according to Kovell.

A major publicity campaign is planned to coincide with the grand opening of the new JCLS Central Library in Medford, to educate Jackson County residents about their new community treasure, which will be equipped with beautiful reading areas, three community rooms wired with latest audio/visual and Internet technology, a large computer lab, and even a gallery and outdoor garden.

What can concerned citizens do?

"Rediscover your library," says Pat Ashley, a Jackson County Library Foundation board member and library supporter, "A majority of our community uses and relies

on the library, yet few of these citizens understand what will be lost without new sources of funding." The Jackson County task force encourages everyone in the State of Jefferson to visit their local library, and become an active participant in preserving it as a personal and community treasure. Small contributions from many individuals can result in a huge return.

For further information on regional library restoration efforts, visit www.rebuildourlibraries.org. The Jackson County Library System is online at www.jcls.org.

To learn about the Corporate Partners Program, business leaders and organizations may contact Lorrie Kovell, Development Manager at JCLS (774-6423).

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

US declares hostilities over, withdraws from Puerto Rico. The Puerto Ricans are still miffed, though, since Iraq leaped ahead of them on the statehood waiting list.

Secretary Rumsfeld assures the Iraqis we are not going to stay and run things; with the Internet we can do it just as easily from the Pentagon.

A Saddam audio tape has surfaced, but it's mostly inspirational, fueling speculation that he will be producing a pledge show for public television.

The US has downgraded its expectations for a weapons find in Iraq from weapons of mass destruction to weapons of no little destruction, and finally to weapons which, when taken with alcohol, could cause motor impairment.

Looting in Iraq reaches the point where we're mostly seeing returns for store credit.

Four college students sued for billions by the recording industry for downloading songs settle for cafeteria meal tickets, beer money and unused cell phone minutes.

6,000 cut airport screeners will be forced to stand around the house and goose the spouse with a wand.

Michael Jordan cut by the Wizards – now even Bugs Bunny won't return his calls.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

npr

ON THE SCENE

Pat Duggins

The Voice of NPR's Shuttle Coverage

Pat Duggins was recognized recently as he was in the check-out line of a grocery store in Orlando, Florida. It wasn't his familiar face that tipped off the kind stranger who realized she was standing next to well-known personality—it was his warmly resonating voice. As news director and a reporter for public radio station WMFE in Orlando, Duggins can be heard throughout central Florida covering news stories of the region. To Jefferson Public Radio listeners, he might be most recognized as the voice of NASA shuttle coverage from NPR News.

Soon after Duggins began reporting at WMFE in 1985, he turned his attention to developing coverage of NASA's shuttle program. "I realized the story was not just one of local interest," Duggins says. "There was a large national audience for it as well, which is why I started cultivating it."

Over the course of his career, Duggins has attended more than 80 shuttle missions and has developed an extensive knowledge of the way they work. With any shuttle activity—both take-off and landing—reporters spend a significant amount of time sitting and waiting. (NASA is stringent about their security, requiring a lock down of Kennedy Space Center two hours prior to any activities.) During the wait time, however, a seasoned shuttle reporter is aware of small changes in the usual protocol that might tip him off to something unusual. Such was the case when tragedy struck as space shuttle Columbia was returning from a mission on February 1, 2003.

"Landings are more systematic than take-offs," explains Duggins. "A shuttle must land 60 minutes after re-entry, and there are two sonic booms that can be heard as it makes its approach. When those sonic booms were missing from Columbia, it was the first indication that something serious may have happened." NASA did not declare an emergency, however, until after the actual landing time had passed. Soon

after, Duggins went live on the air with *Weekend Edition* host Scott Simon to bring listeners the breaking news.

This wasn't the first time Duggins had covered the loss of a space shuttle; he was there in 1986 when NASA lost the space shuttle Challenger during take-off. He believes national attention to the space program increased after this first disaster. "Before Challenger there wasn't great interest in shuttle activities. The shuttles took off, and days later would land," he says. "But with that tragedy, the complexion of the space program changed completely and people took a greater interest in knowing what was happening."

National interest isn't the only change Duggins has noted over the years he has covered the shuttle program. When tragedy struck a second time, NASA was much more open with the press and public. According to Duggins, NASA didn't really know what to do with Challenger, but with Columbia they knew what to expect and they provided the press and public with systematic brief updates whenever new developments came out of their quest to figure out what went wrong.

As the search for answers continued, Duggins was heard bringing listeners the most up-to-date information available in reports on NPR News programs and updates. He can also still be heard covering any other news coming out of the central Florida region. "Only about 30% of my reports on NPR programs are about shuttle missions," he states. Indeed over the past few years, in addition to being the voice of NPR's shuttle coverage, Duggins has delivered news of the Hubble Space Telescope as well as encephalitis outbreaks and extreme weather situations in Florida.

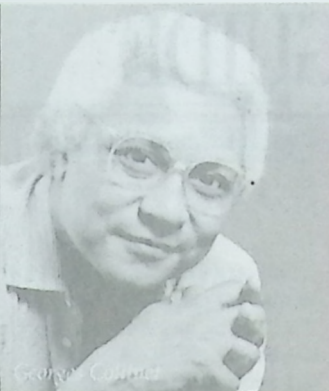
As for being approached by strangers queuing up behind him in grocery store lines, Duggins says "We have very sharp-eared listeners, and it's very flattering when people come up and recognize me by my voice." ☐



Noah Adams



Terry Gross



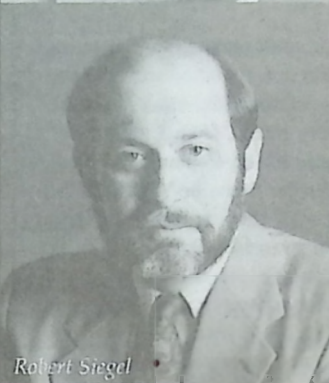
George Colman



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



Sylvia Paggioli



Linda Wertheimer



Ken Amatozzi



Bob Edwards

Your Legacy & Public Radio

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

This month, starting Sunday July 6th, JPR presents a groundbreaking special series, *American Mavericks*, produced by Minnesota Public Radio in association with the San Francisco Symphony. *American Mavericks* features the iconoclastic, tradition-breaking composers who shaped the development of American music, from Charles Ives, Henry Brant, Harry Partch, Laurie Anderson, Steve Reich, Aaron Copland and more. The 13-week radio series, hosted by popular singer/songwriter Suzanne Vega, tells the story of the distinctly American music that grew along with the country. Interviews with composers and performers and discussion with San Francisco Symphony Music Director Michael Tilson Thomas highlight this celebration of musical inspiration and creativity. In tandem with the radio series, the program incorporates a rich Web component that contains extensive streaming audio, extended interviews, and opportunities to participate in the creativity of the maverick composers. *American Mavericks* airs Sunday evenings at 7:00 p.m. on the Classics & News Service.

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

Beginning this month, listen for *Comedy College*, a new series of half-hour programs that will follow *A Prairie Home Companion* during Saturday's "Radio Come Alive." Featuring both famous and infamous comedians, *Comedy College* is about the unedited presentation of complete works: full episodes of old radio shows, entire live stage performances, and uninterrupted improvisational sketches and scripted routines. Each week, program hosts Steve Martin, Rita Rudner, Bob Newhart, & Lily Tomlin give the routines context, provide background information and then step back for a half-hour of great comedy. Every program is dedicated to single performers such as Lucille Ball, Redd Foxx, Jonathan Winters, Phyllis Diller or Flip Wilson. *Comedy College* airs Saturday at 5:00 p.m. on the News & Information Service.

Volunteer Profile: Bob Davy

"Being a part of JPR is my life blood," says Bob Davy, with good evidence. In the past fifteen years, he's produced about 350 radio features, including *Jefferson Daily* arts features on everything from Chinese folk music to ragtime in Humboldt. He's also covered disaster training at the Klamath Falls airport and produced three years of *As It Was* history features, among other JPR credits.

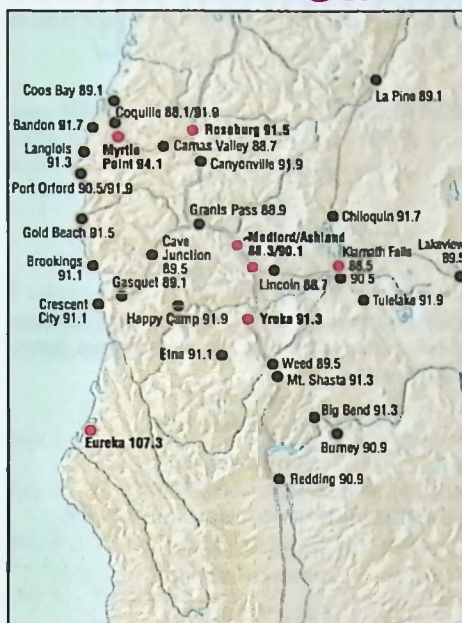


Bob's first experience with radio was seventy years ago, as a ten-year-old fooling around with crystal sets. In the long career that followed, he did radio and TV work in a variety of contexts, from news to classical music to interviewing Peggy Lee, Louis Armstrong and Bob Hope. He won an Emmy while working for Maine Public Broadcasting, and has many other awards to his credit. His work has been heard on all the major networks of initials: NPR, NBC, CBS, BBC, CBC. "As an eighty-year-old widower, it keeps me sparked and gives me a zest for life," he says. "I'll go until they tell me I don't have it anymore. In the meantime, JPR listener, thanks for letting me be a part of your life."

Rhythm & News

<p>Coos Bay 88.5 Roseburg 91.9 Port Orford 89.3 Grants Pass 97.7 Medford/Ashland 89.1 Cave Junction 90.9 Klamath Falls 90.9 Yreka 89.3 Callahan 89.1 Mt. Shasta 88.1 Redding 89.7</p> <ul style="list-style-type: none"> FM Transmitters provide extended regional service. FM Translators provide low-powered local service. 	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNET/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz with Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am JPR Saturday Morning Opera
- 2:00pm From the Top
- 3:00pm Siskiyou Music Hall

- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm American Mavericks
- 8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Cross

KRYM EUGENE ONLY:

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY:

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm TBA
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am Studio 360
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm TBA

KRYM EUGENE ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: eealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

American Mavericks

Innovative singer/songwriter Suzanne Vega hosts this 13-week series that tells the story of the distinctly American classical music that grew along with the country.

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates July birthday

(OCMF) indicates JPR recordings made at the 2002 Oregon Coast Music Festival

First Concert

- July 1 T Rimsky-Korsakov: *Capriccio Espagnol*, Op. 34 (OCMF)
- July 2 W Bach/Stokowski: Toccata and Fugue in D minor (OCMF)
- July 3 T Dukas: *The Sorcerer's Apprentice* (OCMF)
- July 4 F Harris: Symphony No. 3
- July 7 M Tchaikovsky: *Romeo and Juliet*, fantasy overture
- July 8 T Grainger*: *In a Nutshell*
- July 9 W Respighi*: *Three Botticelli Pictures*
- July 10 T Wienawski*: Violin Concerto No. 2 in D minor
- July 11 F Haydn: Piano Sonata No. 49 in Eb
- July 14 M Davaux: *Symphonie Concertante* in G
- July 15 T Tchaikovsky: *Fatum*, Op. 77
- July 16 W Dvorák: *Othello Overture*, Op. 93
- July 17 T Mozart: Symphony No. 32 in G, K.318
- July 18 F Ibert: *Divertissement for Small Orchestra*
- July 21 M Mendelssohn: Overture for Winds
- July 22 T Rachmaninov: Preludes, Op. 13
- July 23 W Poulenc: *Thème varié*
- July 24 T Milhaud: *La création du monde*
- July 25 F Mertz: *Wasserfahrt am Traunsee*
- July 28 M Rimsky-Korsakov: *Sadko*, Op. 5
- July 29 T Corcoran: *Mikrokosmoi*
- July 30 W Schumann: Concerto for four horns
- July 31 T Mozart: Violin Sonata in D, K. 306

Siskiyou Music Hall

- July 1 T Respighi: *Fountains of Rome* (OCMF)
- July 2 W Tchaikovsky: Violin Concerto in D, Op. 35 (OCMF)
- July 3 T Mozart: Symphony No. 41, "*Jupiter*" (OCMF)
- July 4 F McDowell: Piano Concerto No. 2 in Dm, Op. 22
- July 7 M Mahler*: Totenfeier
- July 8 T Spohr: Quintet No. 6 in Em, Op. 129
- July 9 W Diamond*: Symphony No. 3
- July 10 T Brahms: Sonata No. 1 in G, Op. 78, "*Rain*"
- July 11 F Beethoven: Piano Trio in E Flat, Op. 1, No. 1
- July 14 M Finzi*: Cello Concerto, Op. 40
- July 15 T Mendelssohn: String Quartet in E Flat, Op. 12
- July 16 W Glazunov: Symphony No. 7 in F, "*Pastoral*"

- July 17 T Dussek: Three Sonatas with Scotch & German Airs
- July 18 F Dvorak: Symphony No. 7 Dm, Op. 70
- July 23 M d'Indy: *Symphony on a French Mountain Air*
- July 24 T Haydn: String Quartet in B flat, "*The Sunrise*"
- July 25 W Ries: Symphony No. 4 in F, Op. 110
- July 26 T Dohnanyi*: Sonata in B flat minor, Op. 8 (7/27)
- July 27 F Giuliani*: Gran Quintetto, Op. 65
- July 30 M Dvorak: String Quartet, Op. 96, "*American*"

HIGHLIGHTS

JPR Saturday Morning Opera

- July 5th - *L'Orfeo* by Monteverdi**
Nigel Rogers, Patrizia Qwella, Emma Kirkby, Jennifer Smith, Helena Afonso, Catherine Denley, Guillemete Laurens, Mario Bolognesi, Rogers Covey-Crump, John Potter, Stephen Varco, David Thomas, Terry Edwards, Geoffrey Shaw, Chiaroscuro, London Cornett and Sackbut Ensemble, Charles Medlam, conductor.
- July 12th - *Jenufa* by Leos Janáček**
Karita Mattila, Anja Silja, Jorma Silvasti, Jerry Hadley, Eva Randova, Chorus and Orchestra of the Royal Opera House, Covent Garden, Bernard Haitink, conductor.
- July 19th - *Tosca* by Puccini**
Montserrat Caballé, José Carreras, Ingvar Wixell, Samuel Ramey, Piero De Palma, William Elvin, Domenico Trimarchi, Ann Murray, Chorus and Orchestra of the Royal Opera House, Covent Garden, Sir Colin Davis, conductor.
- July 26th - *Salomé* by Strauss**
Karen Huffstodt, Jean Dupouy, José Van Dam, Hélène Josoud, Jean-Luc Viala. Orchestre de l'Opéra de Lyon, Kent Nagano, conductor.

American Mavericks

- July 6 - The Meaning of Maverick**
How did early American composers free themselves from European music structure? What sets Maverick composers & artists apart from the crowd?
- July 13 - What's American About American Music?**
Pressures on early American composers to maintain European polish created the fault lines along which American music is still divided.
- July 20 - Oh, To Be Popular (popularism & modernism)**
As the 1920s celebrated the birth of the machine age, American composers were surprised to find Europeans looking to them as the key to music's future.
- July 27 - It Don't Mean a Thing, If It Ain't Got That Swing (influx of jazz)**
In the 1920s, jazz influences were as a necessary component composers needed to make their music sound authentically American. The 1980s saw a rebirth of the blending of classical and jazz.

Saint Paul Sunday

- July 6 - The Guarneri String Quartet**
Franz Joseph Haydn: Quartet in B flat major, Op. 76, No. 4, "*Sunrise*" –I. *Allegro con spirito*
Felix Mendelssohn: Quartet in a minor, Op. 13, "*Is it*

True?" –I. *Adagio-Allegro vivace*
Claude Achille Debussy: Quartet

July 13 - Jorja Fleezanis, violin; Cyril Huvé, piano
Ludwig van Beethoven: Sonata No. 4 in a minor, Op. 23 –I. *Presto*, –II. *Andante scherzoso, piu Allegretto*
Ludwig van Beethoven: Sonata No. 7 in c minor, Op. 30, No. 2 –I. *Allegro con brio*
Ludwig van Beethoven: Sonata No. 10 in G major, Op. 96

July 20 - Lang Lang, piano
Franz Joseph Haydn: Sonata in E major, Hoboken XVI:31 –I. *Moderato*
Johannes Brahms: Six Pieces –I. Intermezzo in a minor, –II. Intermezzo in A major, –III. Ballade in g minor
–IV. Intermezzo in f minor, –V. Romanze in F major, –VI. Intermezzo in e-flat minor
Mily Balakirev: Islamey (Oriental Fantasy)

July 27 - The Robison "Lubambo" Baptista Trio
Jaco do Bandolim: *Noites Cariocas* ("Rio Nights")
Waldyr Azevedo: *Ve se Gostas* ("See if you like it")
Pixinguinha: *Segura Ele* ("Grab him!")
Edu Lobo: *Na Ilha de Lia, no Barco de Rosa* ("In Rosa's boat, I dream of Lia")
Claude Debussy: *Clair de Lune* ("Moonlight")
Cyril Baptista: *O Berimbau*
Romero Lubambo: *P'ro Flavio*
Two Birdsongs, Altamiro Carilho: *Bem-te-vi-tris-tohno*, Lina Pesce: *Bem-te-vi atrevido*
Raoul de Barros & Ary dos Santos: *Na Gloria* ("A party at the Hotel Gloria")
Zequinho de Abreu: *Tico Tico no Fubá*

From The Top

- July 5 - From the Top** ventures to New York's Capital Region for a program recorded at the historic and acoustically rich Troy Savings Bank Music Hall. Musical guests include the teenage Empire State Youth Percussion Ensemble and a string quartet from the Chicago area whose members are only eleven to thirteen years old.
- July 12 - This week, From the Top** is at home at New England Conservatory's Jordan Hall. We meet a talented duo of bassoonists who play Bozza. We also meet a cellist with a passion for watching soap operas, and roving reporter Hayley Goldbach quizzes a 12-year-old violinist who already attends high school and reads *The Economist* for fun!
- July 19 - This week** features not only some of the strongest music performances heard on the *From the Top*, but also many of the most popular musical games played on the show.
- July 26 - Recorded** at New England Conservatory's Jordan Hall, this week's show includes an extraordinary young violinist from Austin, Texas who's turned pro, and an outstanding pianist from Atlanta playing Liszt.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNLEY/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

July 6 • Ellis Marsalis

As an educator, Ellis Marsalis has greatly influenced American jazz, with a roster of students that includes not only his successful sons, but also trumpeters Terence Blanchard and Nicholas Payton and pianist Harry Connick, Jr. McPartland and Marsalis get together in New Orleans for "The M&M Blues" and Marsalis solos on his own "Syndrome."

July 13 • Nicholas Payton

Louis Armstrong often claimed to have been born on the fourth of July. In honor of this jazz legend, *Piano Jazz* presents trumpeter Nicholas Payton and Marian McPartland, recorded in New Orleans, in a celebration of "Satchmo" and his music.

July 20 • Sarah Jane Cion

As a composer, pianist Sarah Jane Cion has melded the vocabulary of pianists Bill Evans, Oscar Peterson and Wynton Kelly into a language all her own. Cion discusses her lyrical approach to musical storytelling, and she and McPartland glide through Cole Porter's "Dream Dancing."

July 27 • Dizzy Gillespie

In a classic *Piano Jazz* performance from 1985, McPartland welcomes jazz giant Dizzy Gillespie. Gillespie discusses his work with legends Duke Ellington, Thelonius Monk and Chano Pozo, demonstrates various rhythmic progressions via hand clap-

ping, and shares his theory on Aretha Franklin's unique phrasing.

New Dimensions

July 6 • Living as if Life Mattered with Dawna Markova

July 13 • From the Sixties to the 21st Century with Wes "Soop" Nisker

July 20 • From Monkey Mind to Clear Mind with Sakyong Mipham

July 27 • Making Friends with Death with Jane Hughes Gignoux

The Thistle & Shamrock

July 6 • The Worlds of Celtic Music: Past
Uncover the roots of today's music as we re-broadcast a selection of songs from our first year of national broadcasts in 1983. Listen for classic recordings from Battlefield Band, The Chieftains, Ossian, Planxty, and The Bothy Band.

July 13 • Abby Newton

Resonate to the wonderful vibrations of the cello this week, and meet American cellist Abby Newton, whose work with Jean Redpath and Alasdair Fraser helped revitalize the cello's position in Celtic music. She joins us for conversation and atmospheric recordings.

July 20 • New from Northern Isles

Plug into the musical roots of islands off the northern Scottish coast, Shetland and Orkney, where fiddle sounds are exciting and youthful. Our new releases from the Northern Isles include dance music from the Mad Mental Ceilidh Band and the massed fiddles of New Tradition.

July 27 • The Sea

This week, we create images and sounds of the sea through old and new traditional music, and feature the classical sounds of William Jackson's work for fiddles, pipes, woodwind, and string ensembles: *A Scottish Island*.



Comedy College now brings classic comedy to the News & Information Service each Saturday at 5 p.m., with unedited performances from such classic comedians as Phyllis Diller, Red Foxx, and Flip Wilson.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

RHUBARB CRISP

(Makes 6 servings)

Rhubarb:

5 cups fresh rhubarb, trimmed & cut into 1/2" pieces

1 tbsp softened margarine

1 tbsp enriched white flour

1/2 tsp grated lemon peel (zest)

1/2 tsp ground cinnamon

Streusel:

2/3 cup brown sugar

1/3 cup chopped pecans

1/4 cup enriched white flour

1 tbsp softened margarine

1/4 tsp cinnamon

1/4 tsp cardamom

Lemon frozen yogurt

Preheat oven 375 degrees. In large bowl, mix together rhubarb, softened margarine, flour, lemon peel and cinnamon. Place in 9"x9" nonstick pan, and bake 10 minutes.

Streusel:

In medium bowl, combine brown sugar, pecans, flour, softened margarine, cinnamon and cardamom. Crumble over rhubarb; bake until golden brown, about 20 minutes.

Serve warm topped with a scoop of lemon frozen yogurt.

Nutritional Analysis:

Calories 14% (271 cal)

Protein 6% (3.2 g)

Carbohydrate 14% (47 g)

Total Fat 11% (8.6 g)

Saturated Fat 7% (1.86 g)

Mono-Unsaturated 16% (4 g)

Calories from Protein: 5%

Carbohydrate: 68%, Fat: 28%

News & Information Service

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TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
To be announced

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

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Jefferson Daily

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and the Jefferson Daily news team

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5:30pm Monday-Friday

Rhythm & News

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WEEKEND EDITION SATURDAY

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BBC WORLD SERVICE

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Grants Pass, OR · (541) 779-7827
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(530)299-3173 · kirsten@hdo.net
Eden Valley Naturals
Coquille, OR · (541) 396-4823
Gold River Distributing
Medford, OR · (541) 773-4641
Has Beans Coffee & Tea Company
Mt. Shasta, CA · 1-888-427-2326
Market of Choice
Ashland, OR · (541) 488-2773
Olio Olinda Olive Oil
Redding, CA · (530)246-4104
Oregon Wine Cellars, Etc.
Coos Bay, OR · (541) 267-0300
Pacific Sun Olive Oil
www.pacificsunoliveoil.com
(530) 375-1475
Pyramid Juice Mind's Eye Juice Bar
Ashland, OR · (541) 482-2292
Red Barn Natural Foods
Eugene, OR · (541)342-7503
Shop N Kart Grocery
Ashland, OR · (541) 488-1579

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Ashland Flower Shop
soflorists.com · (541) 482-3481
Eufhoria Flowers
Ashland, OR · (541)482-2322
Flowertyme
Ashland · (541) 488-1588

FOSTER CARE

Bridgewaters Adult Foster Care
Coos Bay, OR (541)267-5322

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Ashland Recycled Furniture
Ashland, OR · (541) 482-7585
Atlas Oriental Rugs
Redding, CA · (530)224-9891
Furniture Depot
Ashland, OR · (541) 482-9663
Grace Design & Fabrication
Ashland, OR · (541) 488-3030

Terra Firma
Jacksonville, OR · (541)899-1097

Tibet Treasures
A Street Marketplace, Ashland
Town & Country Interiors
Redding, CA · (530) 221-6505

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The Art Connection
Coos Bay, OR · (541) 267-0186
Bandon Glass Art Studio
Bandon, OR · (541) 347-4723
Coos Art Museum
Coos Bay, OR · (541) 267-3901
Davis & Cline Gallery, Ashland
davisandcline.com · (877) 482-2069
The Framery
Ashland, OR · (541) 482-1983
The Living Gallery
Ashland, OR · (541) 482-9795
Second Street Gallery
Bandon, OR · (541)347-4133
Visions Gallery
Mt. Shasta, CA (530)926-1189

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Medford, OR · (541) 608-5800
Ashland Community Hospital
Ashland, OR · (541) 482-2441
Associates for Oral and Maxillofacial Surgery
1-800-642-4460
Dr. Don Canavan, Naturopathic Physician
Bandon, OR (541)347-5626
Cardiology Consultants
Medford, OR · (541) 608-5600
Joanne Chase, Therapeutic Massage
Ashland OR · (541) 488-4370
Douglas Col, Ph.D.
Medford, OR · (541)482-1126
Cosmetic Skin & Laser Center
Ashland, OR (541)488-4411
Gastroenterology Consultants, P.C.
Medford, OR · (541) 779-8367
Deborah Gordon, MD
Ashland, OR · (541)482-8333
Hilltop Massage Center
Redding, CA · (530) 221-1031
Charles Hurbis, MD
Coos Bay, OR · (541)266-0900
Hypnosis Technology Institute
Medford, OR · (541) 608-0512
Imperia Laser Eye Centers
(877) 2020-NOW · imperiavision.com
Klamath Medical Clinic
Klamath Falls, OR · (541) 882-4691
Frank Larson, MD, Surgeon
Coos Bay/Gold Beach · (541)267-5151
MD Imaging
Redding, CA · (800)794-XRAY
Medical Express
Grants Pass, OR · (541) 479-6919
Medical Eye Center
Medford, OR · (800) 824-2688
Medicine Shoppe
Medford, OR (541) 773-5345

Mercy Medical Center - Redding
Mercy Medical Center - Mt. Shasta
24-MERCY

Merle West Medical Center
Klamath Falls, OR - (541) 882-6311

Meyerding Surgical Associates

Medford, OR - (541) 773-3248

Ann Michael, D.C.- Chiropractor
Klamath Falls, OR - (503)883-2263

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Roseburg, OR - (541) 672-8399

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Medford, OR - (541)779-3460

Oregon Advanced Imaging
Medford, OR - (541)608-0350

Osteoporosis Center, Walter Emori MD
Medford, OR - (541)608-7511

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Redding, CA - (530)244-4034

Rick's Medical Supply
Roseburg, OR - (541) 672-3042

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Springfield, OR (541)746-6517

Jani Rollins, MD
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Internal Medicine
Ashland, OR - (541) 482-3344

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Medford, OR - (541) 608-5983

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Pediatric Dermatologist
Redding, CA - (530)243-6085

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Medford, OR - (541) 773-2110

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Coos Bay Satellite & Spa
Coos Bay, OR (541)266-8927

Hot Spring Spa
Medford, OR - (541) 779-9411

Northwest Nature Shop
Ashland, OR - (541) 482-3241

Ordway's Nursery / Ordway's Indoors
Coos Bay, OR - (541) 269-2493

Phoenix Organic Garden & Farm Center
Phoenix, OR - (541)535-1134

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North Bend, OR - (541) 756-3402

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Coos Bay - (541) 267-2137
Coquille - (541) 396-3161

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Friends of South Slough
Charleston, OR - (541) 888-5558

Charles & Lupe McHenry
On behalf of Access Food Share
Medford Fabrication
Medford, OR - (541) 779-1970

Menasha Forest Products Corporation
North Bend, OR - (541)756-1193

Mercy Foundation
Roseburg, OR - (541)677-4818

Northland Cable Television
Mt. Shasta, CA (530)926-6128

Fran & Tim Orrok

Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community
Foundation

Norm, Kathy & Spencer Smith
Roseburg, OR

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Ashland Greenhouses
ashlandgreenhouses.com

Commercial Landscape Services
Redding, CA - (530) 223-6327

Grange Co-Op and Pet Country
Medford, Ashland, Central Point,
Grants Pass

Matrix Bio-Scientific
Grants Pass, OR - (541) 471-6028

Natural Ponds & Landscapes
Ashland, OR (541)552-0515

Plant Oregon
Talent, OR - (541) 535-3531

Soderback Gardens
Ashland, OR - soderback.com

Upcountry Gardens
Shingletown, CA - (530) 474-3240

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Black, Chapman, Webber & Stevens
Attorneys serving Medford, Grants Pass,
Klamath Falls, Brookings & Yreka
(541) 772-9850

Michael Brian
Medford, OR - (541) 772-1334

Foss, Whitty, Littlefield, McDaniel
and Bodkin, LLP

Coos Bay, OR - (541)267-2156

Robert Kuenzel, Attorney
Ashland, OR - (541)552-0142

Francis & O'Connor, PC
Medford, OR - (541)772-9900

Harry A. Skerry Jr., Attorney
Ashland, OR - (541)482-2721

Law offices of Jeffrey C. Stotter

Redding, CA - (530) 241-6384

MUSEUMS

ScienceWorks Hands-On Museum
Ashland, OR

www.scienceworksmuseum.org

Southern Oregon Historical Society
Medford, OR - (541) 773-6536

Turtle Bay Exploration Park & Museum
Redding, CA - www.turtlebay.org

MUSICAL INSTRUMENTS

Bernie's Guitar
Redding, CA - (530) 223-2040

OPEN AIR MARKETS

Eugene Saturday Market
eugenesaturdaymarket.org

Rogue Valley Growers &
Crafters Market
Ashland/Medford/Jacksonville 472-9409

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Ashland Homes & Real Estate
Ashland, OR - (541) 482-0044

CARR Real Estate Appraisals
Redding, CA - (530) 221-6023

Gateway Real Estate, Ashland
(541)482-1270 - (541) 482-1040

Greg Goebelt

REMAX Realty Group
Ashland, OR - (541)840-5966

Janice Larson & Vickie Welchel
Prudential Seaboard Properties

Coos Bay, OR - (541)269-0355

Sherry McManus, Coldwell Banker
Klamath Falls, OR - (541) 884-1343

Anne Collins & Diana Crawford
Prudential Seaboard Properties
Coos Bay, OR - (541) 269-0355

RECREATION

The 5th Season

Mt. Shasta, CA - (530)926-3606

Ashland Outdoor Store
Ashland, OR - (541) 488-1202

The Bike Shop
Redding, CA - (530) 223-1205

Hellgate Jetboat Excursions
Grants Pass, OR - 1-800-648-4874

Mt. Shasta Board & Ski Park
1-800-SKISHASTA - skishasta.com

Rogue Valley Cycle Sport
Ashland & Medford, OR - (541) 488-0581

Upper Sacramento River Exchange
Dunsmuir, CA - (530)235-2012

RESTAURANTS

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Ashland, OR - (541) 482-6414

The Breadboard Restaurant
Ashland, OR - (541) 488-0295

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Ashland, OR - (541) 482-9671

Chocolat de Nannette
Redding, CA - (530) 241-4068

Cornerstone Bakery & Cafe
Dunsmuir, CA (530)235-4677

Cozmic Pizza
Ashland, OR - (541) 482-0844

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Ashland, OR - (541)482-2808

Il Giardino Cucina Italiana
Ashland - (541) 488-0816

Morning Glory Restaurant
Ashland, OR - (541) 488-8636

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Ashland, OR - (541)488-5493

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Ashland, OR - (541) 488-3077

Omar's Restaurant & Lounge
Ashland, OR - (541) 488-1281

Peerless Restaurant & Hotel
Ashland, OR - (541) 488-6067

Pilaf

Ashland, OR - (541)488-7898

Rene Joule Patisserie
Redding, CA - (530)241-6750

Roger's Zoo

North Bend, OR - (541) 756-2550

The Scoop Homemade Ice Cream
Medford, OR - (541)779-4300

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Dunsmuir, CA - (530)235-4770

Señor Rosas
Redding, CA - (530) 241-TACO

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Grants Pass, OR - summerjo.com

The Village Pantry Restaurants
Eureka - Arcata - Fortuna - McKinleyville

Vinny's Italian Kitchen
Medford, OR - (541) 618-8669

Waldo's Mongolian Grill & Bar
Klamath Falls, OR (541)884-6863

Wild Goose Café & Bar
Ashland, OR - (541) 488-4103

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Anna Maria Creekside
(541) 774-1822

Linus Oakes Retirement Center
Roseburg, OR - (541) 677-4800

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Ashland's Bed & Breakfast Network
1-800-944-0329 - www.abbnnet.com

Ashland Springs Hotel
ashlandspringshotel.com - (541)488-1700

Ashland's Tudor House
Ashland, OR - (541) 488-4428

Clear Sky Lodging
Gold Beach, OR - clearskylodging.com

Coos Bay's The Mill Casino
themillcasino.com - (800)953-4800

Reedsport Winchester Bay
reedsportcc.org - (800)247-2155

Siskiyou Visitor's Bureau
Mount Shasta, CA - (877) 747-5496

Surprise Valley Hot Springs
Cedarville, CA - (530) 279-2040

Travel Essentials
Ashland, OR - (541) 482-7383

VETERINARIANS

Lithia Springs Veterinary Care
Ashland, OR - (541)482-6636

WEARABLE & JEWELRY

Bug A Boo Children's Wear
Ashland, OR - (541)482-4881

Claudia's Collection
Coquille, OR - (541)396-5744

Directions

Mt. Shasta, CA - (530) 926-2367

Earthly Goods

Ashland, OR - (541) 488-8080

Inti Imports

Ashland, OR - www.yogaclothes.com

Nimbus

Ashland, OR - (541) 482-3621

Norris Shoes

Medford, OR - (541) 772-2123

Utopia - Handmade Clothing
Ashland, OR (541)488-4399

Village Shoes

Ashland, OR - (541) 482-1321

The Websters

Ashland, OR - (541) 482-9801DROPS

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Alpen Cellars

Trinity Center, CA - (530) 266-9513

Caldera Brewing Company
Ashland, OR - (541)482-HOPS

Mad River Brewing Company
Blue Lake, CA - (707)668-4151

Rogue Valley Wine Center
Medford, OR - (541)512-2955

Valley View Winery

Jacksonville, OR - (541)899-8468

Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, both through Nov. 2nd; the world premiere of *Daughters of the Revolution*, thru July 13th, part of a new two-play cycle by David Edgar; *Present Laughter* by Noel Coward, thru Nov. 1st; and a world premiere translation of Henrik Ibsen's *Hedda Gabler*, thru Nov. 2nd. *Daughters* is a roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. Elizabethan shows include *Richard II*, *Wild Oats* and *Midsummer Nights Dream*. All shows at 8 pm. Green Shows run before performances, free, thru October 12th, at 7:15 pm. Theater tours offered from 10-11:45 am, Tues-Sun. Ashland (541)482-4331

◆ The Actor's Theater presents *Woody Guthrie's American Song* thru July 6th. Follows the life of the rambling folk singer from the Dust Bowl to California to the New York Island in over a dozen songs. \$17 general/ \$15 seniors and students. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Oregon Cabaret Theatre presents *Pageant: The Musical* thru Sept. 1st. Who will win the Glamouress Cosmetics annual beauty pageant—Mis Great Plains, Miss Bible Belt, Miss West Coast? Come watch the contestants and the judges create the show. Wed-Mon., 8 p.m. at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ Theatre of the Heart will conduct the *Eco-Theatre at Earth Teach* camp for 12-17 year-olds, July 21st-25th. Campers will study physical theatre techniques by embodying various aspects of nature through improvisation, mask and movement activities. (541) 855-1228, HeartTheatre@cs.com

◆ The Oregon Conservatory of Performing Arts offers *The Magic of Theater*, its third annual summer camp for 6-17 year-olds from July 21-August 15th. Students take acting, singing, and dance classes in the morning and rehearse the movie version of *The Wizard of Oz*, which will be performed at the Craterian on August 16th. \$225 for 6-10 year-olds, \$400 for 11-17

year-olds. Register at the Craterian, camp will be held at the Medford Congregational Church, 1801 E. Jackson, Medford (541) 776-9118

◆ The Hamazons celebrate Independence Day with "This Ham Is Your Ham!" an evening of comedy and improvisation, on Friday, July 4th, 7:30 pm. The Hamazons will be joined by singer/songwriter Aletha Nowitzky. They invite their audience to come dressed in patriotic formal wear. Dorothy Stolp Center Stage on the Southern Oregon University campus in Ashland. General admission tickets are \$15, available in Ashland at Heart & Hands, and in Grants Pass at The Book Stop. A portion of the proceeds will be donated to the SOU Department of Theatre Arts. For information only, call 541-488-4451.



Gwen Stone's "Gold Tree, Red Ground" is part of her exhibit *From the Studio*, at the Rogue Gallery in Medford.

Music

◆ The Britt Festival presents Etta James and the Roots Band and Susan Tedeschi, July 3; Taj Mahal and the Hula Blues Band and Keola Beamer, July 5; An Evening with Steve

Winwood, July 6; Crosby, Stills and Nash, July 19; India.Arie, July 24; An Evening with Pete Fountain, July 25; Suzanne Vega and Leo Kottke, July 25; Creedence Clearwater Revisited, July 27; and the Pacifica String Quartet will perform works by Haydn, Beethoven, and Mendelssohn (at the SOU Recital Hall, Ashland) on July 27th. Performances begin at 7:30 pm. Call for ticket prices and times. The Britt Festivals Gardens and Amphitheater is located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ JPR and the Rogue Theatre present the return of the subdudes, bringing their exquisite vocal harmonies with a melodic, often acoustic take on New Orleans R&B roots. See Spotlight, page 13, for more details. (541)471-1316, www.rogue theatre.com.

◆ The 15th annual American Band College Fireworks Concert performs on July 4th, 8 pm at the Ashland High School football stadium. Featuring virtuoso trumpeter Allen Vizzutti with guest conductors Claude Pichareau of the Paris Conservatory and Philippe Langlet of the Dunkerque School of Music, the 200-member ABC Directors' Bands present over two hours of music. The final 25 minutes of music is coordinated with Ashland's fireworks display. Tickets are \$14/general admission, \$11/senior citizens and free for kids 12-and-under. Tickets are available at Cripple Creek Music in Ashland and at the gate beginning at 6:30 p.m.

Exhibits

◆ Pony Espresso presents an exhibit of mixed media work by Dianne Erickson, July 7-August 4. Artist reception on Sunday, July 13, 1-4 pm, during the Jacksonville Art Amble. 545 N. 5th Street, Jacksonville. (541) 899-3757

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits—all produced before her tragic suicide in 1917 at the age of 25. The exhibit will run thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ The JEGA Gallery will be exhibiting some of the paintings of Olivie Ponce, who arrives from Guanajuato, Ashland's sister city. Ponce is one of Guanajuato's most honored artists, who painted the murals on the walls of the Ashland

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Room at the cultural center in Guanajuato. Ponce's paintings will be on display and he will also be giving painting workshops and demonstrations during his stay in Ashland during the month of July. The JEGA Gallery & Sculpture Garden is located at 5th and A Streets, in Ashland. (541) 488-2474

◆ Hanson Howard Gallery presents Lyle Matoush, Master Printmaker and Southern Oregon University emeritus faculty. His abstract imagery is often inspired by window reflections. Marvin and Lilli Ann Killen Rosenberg, nationally known mosaic artists, will exhibit garden sculpture. Thru July 30th. 82 N. Main Street, Ashland, OR 97520. 10:30-5:30 Tues.-Sat. and 11-2 Sun. (541) 488-2562 hhgall@mind.net www.hansonhowardgallery.com

◆ The Schneider Museum of Art presents *Fire in the Heart: The Creative Spirit*, an exhibition featuring forty artists from the Society of Layerists in Multi-Media (SLMM), through September 13. The juried exhibition coincides with the group's national conference. A wide variety of themes are explored, including spirituality, healing, cosmic forces, and the natural landscape as metaphor. Media include print-making, mixed media, collage, photo transfer and painting. Siskiyou Blvd./Indiana St., Ashland. 10am-4pm, Tues.-Sat., First Friday



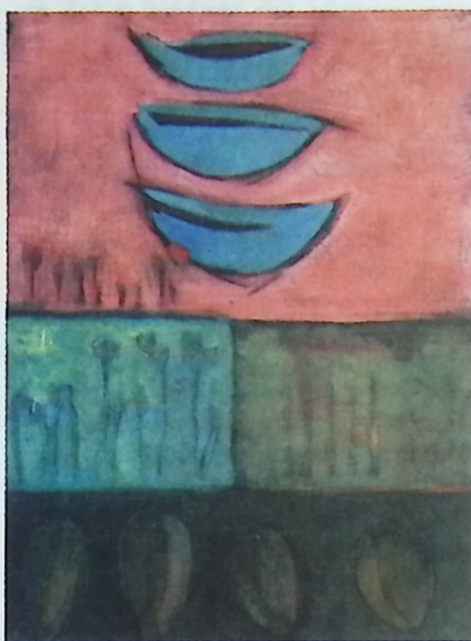
Margi Weir's work is displayed at Wiseman Gallery in Grants Pass, as part of the exhibit *Beyond the Brush with Paint & Tape Tales*.

10am-7pm. (541)552-6245; www.sou.edu/sma.

◆ The Davis and Cline Gallery exhibits *Intimate Visions*, with paintings by three painters, thru July 13th. 525 A Street, Ashland. (541) 482-2069

◆ Scarlet Palette Art Gallery features mixed media works by Dianne Erickson and sculpture by Janice Higgins, thru July 6th. In the historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-1138

◆ Gwen Stone's work will be exhibited in *From the Studio*, through July 19 at the Rogue Gallery in Medford, including acrylic on paper and other forms. Rogue Gallery, 40 S. Bartlett,



Dianne Erickson's mixed media work is on display at Pony Espresso in Jacksonville.

Medford. Tue.-Fri. 10am-5pm, Sat. 11am-3pm. (541)772-8118.

◆ FireHouse Gallery presents the AAUW Southern Oregon Art Show & Sale. This annual exhibit features children, amateur, and professional artists from Southern Oregon in a variety of media. July 2-26, with a First Friday Art Reception, July 11, 6-9pm. Rogue Community College, 214 SW Fourth Street, Grants Pass. (541)956-7339 or 956-7489

◆ Wiseman Gallery at RCC presents Belinda Hanson & Margi Weir, *Beyond the Brush with Paint & Tape Tales*. This two-person exhibit combines large, transparent, suspended shapes created by Hanson with colorful acrylic paint suspended over canvas by Weir. Thru August 23. 3345 Redwood Highway, Grants Pass, 956-7339

◆ The Living Gallery is featuring new work by internationally known plein-aire artist Henry Isaacs. Opening reception on Thursday, July 3, 5-8pm (evening of "1st Friday" gallery walk this month, due to Holiday). Oils and pastels. Sales will in part benefit The Nature Conservancy. 20 S. First St., downtown Ashland. Open daily. (541)482-9795

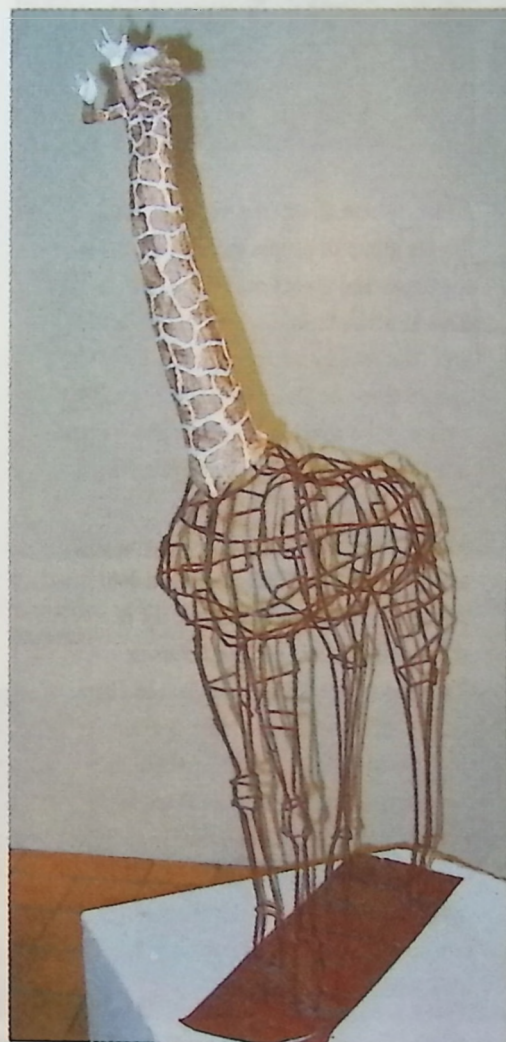
KLAMATH FALLS

Theater

◆ The Ross Ragland Theater presents its summer youth program, a multimedia array of workshops. Then, the Missoula Children's Theatre returns to Klamath Falls with *Red Riding Hood*, July 7-12th, 7:30 pm \$27-17. Call 541.884-LIVE (5483) or visit the Theater box office, noon to 6 p.m. Tuesdays-Fridays. Some scholarship tickets are available for low-income families. 218 N. 7th Street, Klamath Falls. (541) 884-5483



Henry Isaacs plein-aire oils and pastels are featured at Ashland's Living Gallery.

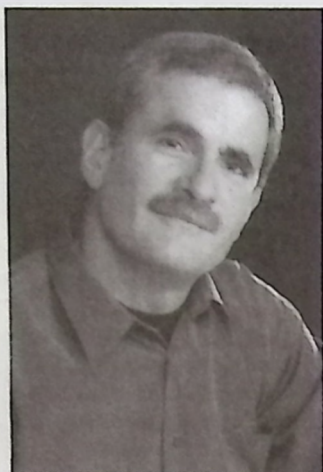


In Jacksonville, the Scarlet Palette Art Gallery features mixed media works by Dianne Erickson and sculpture by Janice Higgins.

CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

George Ewart

Idaho Cool Jazz

There is no magic formula for success in the music business. Getting your name and talent recognized takes playing local clubs/festivals, parties, weddings; touring an expanded area, writing books on theory and harmony in jazz improvisation, and producing your own CDs. Even lineage helps. And sometimes one has to create your own lineage.

I first met guitarist Jamie Findlay when he was up from La Crescenta, touring the West Coast and Idaho as a solo act. The next year he was on the same road again with his Acoustic Jazz Quartet.

And I thought, "What the heck is attracting him to Idaho?" The next time I saw him he was backing singer Tierney Sutton and her trio on one or two numbers a set at Yoshi's in Oakland. The next year he appeared in Redding with Duck Baker doing a guitar-duo thing in California, Oregon, Washington and, you guessed it, Idaho. They were on a two week tour in his Father-in-law's four-door Oldsmobile, making dates, clinics and workshops in Richmond, Redding, a dozen or so dates in Oregon, and Washington, then Twin Falls, and Boise, Idaho. The only way to spend a vacation from the day job for a musician!

What he found in Idaho was a bustle of jazz activity by the Director of the College of Southern Idaho's Jazz Studies, and Woodwinds Program, Brent Jensen. During the school year, Brent plays twice a week at the Java Coffee House, in Twin Falls, so that students in his Jazz History Class can hear live jazz. There are also two jam sessions a month so his combo students can play. He has six to eight combos each semester.

These musicians are creating their own demand - Jamie has published several instructional videos and books on finger-style harmonics and jazz soloing for

acoustic guitar (published or distributed by Hal Leonard). He has a solo album *Wings of Light* (Acoustic Music Records), and *Amigos Del Corazon* (Naxos) issued in Germany, and two albums with the Acoustic Jazz Quartet, The latest being *Organic* (Origin). All feature a treasure of original tunes with some standards thrown in ("Body and Soul" most notably).

David Sills has three albums out. His debut album, *Hangin' Five* (Resurgent Music) paired him with alto saxophonist Gary Foster (himself a student of Tristano-school tenor player, Warne

Marsh) for three tracks. The cut that works the best is "Ablution" from the pen of Tristano. Three originals appear amid Ellington, Strayhorn, and Miles Davis tunes. His next two albums, *Journey Together* (Naxos) and *Bigs* (Naxos Jazz), featured a rhythm section of veteran Los Angeles ringers. David is currently attending the Manhattan School of Music in New York, and is scheduled to appear this summer at festivals as a duo with his mentor, Gary Foster.

Last year, Brent put out two CDs. The first was a tribute to alto saxophonist Paul Desmond, *The Sound of a Dry Martini* (Origin) and features Jamie Findlay on an ethereal electric guitar (a change of pace for him), with the rhythm section of the Acoustic Jazz Quartet. Brent Jensen's sound has been said to be a hybridization of Paul Desmond and Cannonball Adderley. The influence of Lee Konitz is unmistakable.

The AJQ and the Findlay/Baker duo have appeared at Boise, Idaho's, Jazz Saturdays This year they appeared at CSI's Jazz Summit and Brent's next album, *Stay Cool* (Origin) was born.

This second CD, is sort of a tribute album to a style of jazz that traces its roots

IT TURNS OUT IDAHO ISN'T FAR
FROM THE STATE OF
JEFFERSON, OR FROM THE
MAINSTREAM OF JAZZ.

to traditional New Orleans music, modernized by the harmonic concepts of blind pianist Lennie Tristano. *Stay Cool* features David Sills (of the Acoustic Jazz Quartet) on tenor. They play several classic jazz standards, "Loverman" and Tristano's "317 E. 32nd Street," but they truly shine on Sills' originals where they blow long, unison lines, seemingly effortlessly, with writhing, tutti ("Deep Sleep," a snappy samba, "Where It's At?," and "Friends Again"). David's style has been called, "...a meeting of Stan Getz and Joe Henderson." I hear a touch of Warne Marsh, with a fat tenor sound.

Brent was born and raised in Boise, Idaho, and got his music education degree from Boise State. During his college years he frequented pianist Gene Harris' weekly jam sessions. But he says the major source of his education came during a 1986-87 apprenticeship with Lee Konitz in New York. Brent describes the experience as "intensive." Washington State University was his finishing school, where he received his master's degree studying theory, improvisation, and piano comping under Dr. Gregory Yasinitsky (1987-89).

Brent was the 1996 winner of *Jazziz* magazine's "Woodwinds on Fire" talent search. He is Director of the College of Southern Idaho's Jazz Studies, and Woodwinds Programs. Brent is also director of Boise State's "Jazz Saturdays," a jazz workshop underwritten by jazz impresario Jim DeBlasio of Boise, Idaho. He also works with the Gene Harris Jazz Camp in Boise. Brent will also tour different festivals this November with Gary Foster. He has two projects currently "in the can." One, a live recording of his last "Jazz Saturdays" concert with guitarist John Stowell, performed in a variety of instrumentations, the other is a "HardBop" project with flugelhornist Rob Walker and the New Stories Trio of Seattle.

All these musicians are working hard, and developing their own styles of writing and playing out of the lineage of "cool jazz." They're a pleasure to listen to now, and will only improve as they mature. It turns out Idaho isn't far from the State of Jefferson, or from the mainstream of jazz. ■

ARTSCENE *From p. 29*

OREGON & REDWOOD COAST

Music

The 25th Anniversary Oregon Coast Music Festival will be held July 12-26 in Coos Bay, North Bend, Bandon, Charleston and Shore Acres, led by Music Director and Conductor James Paul, and Associate Conductor Jason Klein. Performances begin Saturday, July 12: Bay Area Concert Band, 12:30pm, Mingus Park, Coos Bay; Portland funk/R&B band Grooveyard, 8pm, Roger's Zoo, North Bend. Tuesday, July 15: Soprano Molly Jo Bessey, with tenor Robert Trentham and pianist Rebecca Jeffers, Performing Arts Center, Coos Bay. Thursday, July 17: Festival Chamber Players, 7:30pm, Sprague Community Center, Bandon. Friday, July 18: Oregon Coast Lab Band, 12:30pm, Shore Acres State Park, Charleston; Festival Chamber Players, 7:30pm, Southwestern Performing Arts Center, Coos Bay. Saturday, July 19: Lecture/demonstration for students of strings and piano, 10am, Sunset Hall, Southwestern Oregon Community College; Equal Temperament Percussion Duo, 7:30pm, Southwestern Performing Arts Center, Coos Bay. Sunday, July 20: Music Without Borders: Gamelan Sari Pandhawa, 2pm, OIMB Boathouse Auditorium, Charleston. Tuesday, July 22: Festival Orchestra Concert I, 7:30pm, Marshfield Auditorium, Coos Bay. Thursday, July 24: Festival Orchestra Pops, 7:30pm, Marshfield Auditorium, Coos Bay. Saturday, July 26: Festival Orchestra Concert II, 7:30pm, Marshfield Auditorium, Coos Bay. Tickets, including Marshfield reserved seats, available at AYA Copy Center, 2293 Broadway, North Bend; non-reserved tickets available at AYA Copy Center and Bank of America branches in Coos Bay, North Bend, Reedsport and Bandon. Charge by phone: (541)756-8889; 1-877-897-9350. Festival office: (541)267-0938; ocma@coosnet.com, www.coosnet.com/music.

NORTHSTATE

Events

Marketfest 2003, Redding's Premier Summer Festival, continues with live music, food booths, a farmers market and artisans selling their wares from the downtown Library Park. Viva Downtown Redding & Mercy Medical Center will sponsor the 8th season of Marketfest, which begins each Thursday at 4:30pm in Redding's downtown Library Park, behind the Lorenz Hotel on California Street. July music schedule: July 3, Mumbo Gumbo, with a festive stew of Gulf Coast grooves; July 10, Agua Dulce, North of the Border Salsa; July 17, Anzanga, a marimba Island Rhythm ensemble; July 24, Shabaz, with high energy Eastern WorldBeat. (530) 275-0505

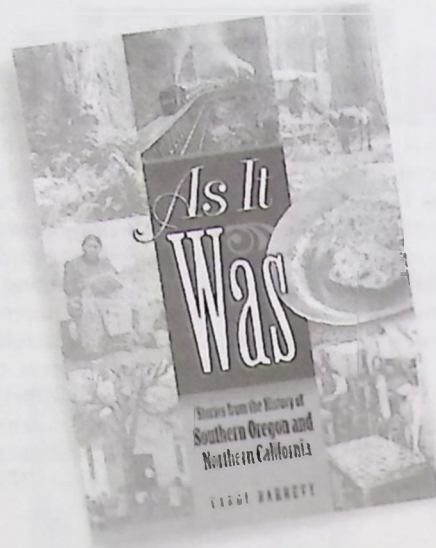


Belinda Hanson's suspended shapes are exhibited at Wiseman Gallery at RCC as part of *Beyond the Brush with Paint & Tape Tales*.



Portland's funk/R&B band Grooveyard (left) and soprano Molly Jo Bessey (right) are just two of the many eclectic musicians performing at the 25th Anniversary Oregon Coast Music Festival.

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Influenza

Toward the end of World War One, in 1918, a terrible influenza epidemic swept the country. At the Greenview School in Siskiyou County, the children were required to wear masks to school.

Crystal Wilson's mother made her two girls masks from several layers of gauze quilted together. At the corners were strings to tie around the head. The mask was dipped in a solution of carbolic acid and dried.

This was the first day in a new school for third grade Crystal and her little sister. Seeing forty children wearing these strange looking masks was almost more than they could stand. Her six year old sister ran away crying and refused to enter the room but Crystal manage to control her fear and went to school. It was a school she grew to love.

Source: *Siskiyou Pioneer*, 1989

Flu

Hilda Reginato was six when what they called the "Spanish flu" hit McCloud, California in 1918. She remembers, "They turned the horse barn and hotel into hospitals. The people were dying left and right ..." As she remembers it, there were so many deaths they simply wrapped bodies in sheets and put them in mass graves.

Source: *Siskiyou Pioneer*, 1997,
Hilda Memeo Reginato, Kelly Claro

More Influenza

The Spanish influenza reached Medford on October 18, 1918. Not only was it deadly but it spread rapidly so the town took action quickly, closing theaters, churches and schools. Flu masks were required in public. Doctors issued instructions on what to look for and how to treat it, but by November 5, eighty-one cases had been diagnosed in town and twenty in the rural areas.

In about six weeks the worst of the epidemic had passed and the mayor announced the ban on meetings in public places was lifted. Throughout the state they were over 28,000 cases with 2,105 deaths reported.

Source: *An Honorable History*, Atwood



SEEING FORTY CHILDREN WEARING THESE
STRANGE LOOKING MASKS WAS ALMOST
MORE THAN THEY COULD STAND.

Malaria

When malarial fever broke out at Walbridge Lumber Mill, near what is present day Mt.Shasta City, it was blamed on the large amount of sawdust. It was thought the sawdust absorbed stagnant water and put poisons in the air, causing the fever.

Source: *A Slice of History 1887-1890*,
Stephen Cutting

Faith Healer

Susie Jessel arrived in Ashland in 1932. With her were her husband and family. Susie was a faith healer and found Ashland dubious about her abilities. Many others believed and came from miles around to see her.

Mrs. Jessel gave treatments, never charging and never promising miracles. She attributed her gifts to God, saying, "With God all things are possible." Her reputation spread until she was seeing up to 200 people a day.

In 1966 Susie Jessel died. Her son and daughter carried on for awhile but it was their mother who had the "gift."

Source: *Ashland, the First 130 Years*,
Marjorie O'Harra

Funerals

"Years ago, when the Arbuckle Coffee was packed in large wooden boxes, these boxes were used as coffins for the dead. One box could be used for a child and after removing the ends, two boxes could be fastened together and made one long enough for the grown people."

Source: *Tales of a Trader's Wife*,
Mary Jeanette Kennedy

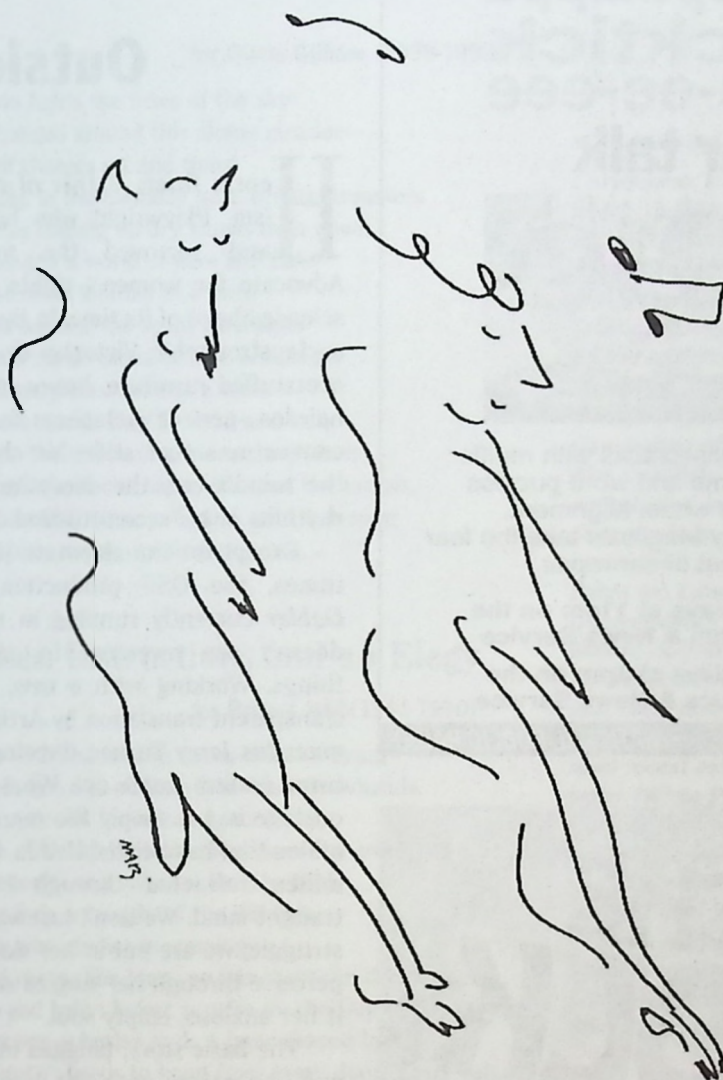
TM

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



AT LIBERTY.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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THEATER

Molly Tinsley

Outside the Box

Henrik Ibsen. Father of modern realism. Playwright who built the box and removed the fourth wall. Advocate for women's rights. Social conscience ahead of its time. In the mind's eye, a claustrophobic Victorian drawing room, overstuffed furniture, heavy costumes and hairdos—perfect metaphors for the social conventions that stifle his characters. In the mind's ear, the deceptively “natural” rhythms of his secret-studded dialogue.

Except for the elaborate hair and costumes, the OSF production of *Hedda Gabler* currently running in the Bowmer doesn't pay reverence to any of these things. Working with a new, wonderfully transparent translation by Artistic Director emeritus Jerry Turner, director Bill Rauch turns realism inside out. What he portrays onstage is not simply the repressive social milieu that has twisted Hedda, but also that milieu refracted through Hedda's distraught mind. We don't just watch Hedda's struggle; we are put in her skin, invited to perceive through her jangled senses, inhabit her anxious, empty soul.

The basic story, plugged into The Past, still operates with its old well-made inevitability. The aristocratic Hedda has married Jorgen Tesman, a boorishly bourgeois scholar, and the six-month honeymoon is over. They are waiting for Tesman to be awarded the professorship they need in order to afford the new home they've already moved into. An urgent visit from a Thea Elvsted brings news that Tesman's professional rival is back in town, one Eilert Lovborg, an historian who loves grandiose concepts the way Tesman loves organizing note cards. Apparently Thea has inspired Lovborg to give up drinking and served as muse, a.k.a. secretary, for a new book that puts Lovborg into competition for Tesman's academic appointment.

But Hedda is Lovborg's former flame, and she has resented Thea's blond, blue-eyed ingenuousness since they were both schoolgirls. The stage is set for a power

struggle over Lovborg's soul. Hedda encourages him to live it up at a stag party in honor of Tesman's marriage, while Thea pleads for sobriety and moderation. Rejecting Thea's concern as a failure of trust, Lovborg stomps off to do himself in. Hedda continues to abet his downfall, first setting fire to the precious book manuscript he has carelessly let drop, then giving him the pistol to end it all. When Lovborg can't manage to accomplish a noble suicide, and when the ever-present, ever pressing lecher Judge Brack threatens to make public her role in Lovborg's sordid demise, she turns the second pistol on herself.

This smoothly engineered plot gets its first big jolt in the OSF production from Rachel Hauck's set, a drawing room which seems to have been constructed by a drunken carpenter: spare furniture arranged on warped proscenium, where random pillars and oddly angled moldings confound any resemblance to a box. Beyond detached French doors, giant crumpled doilies enameled orange and yellow suggest the autumn foliage that mirrors Hedda's effete ennui. On the invisible fourth wall hangs the (invisible) portrait of General Gabler, Hedda's father.

When a bleached-out ghost of the General makes his first of many passes through this architectural jumble, we begin to realize that the dislocated interior we are peering into is Hedda's troubled mind. Ruled by her dead father, whose mix of indulgence and emotional deprivation denied her a stable base for growth, the world according to Hedda is a battlefield for fear and longing, hunger and disgust. In Todd Barton's evocatively discordant score for piano, violin, and cello, we keep hearing the clash.

Indeed, after the opening scene, Robin Goodrin Nordli's Hedda is always present—if not as participant, as eavesdropper. She paces the stage like a caged animal. Her smiles are grimaces; her face twitches as

though trying to dislodge an irritating mask. In her private moments she violently punches her own abdomen, not to get her pregnancy across to the obtuse Tesmans in the audience, but to show how relentlessly it preoccupies her. At the start of Act Two, Rauch reasserts Hedda's subjective reality through an interpolated dream sequence, in which dead father and unborn baby team up to terrify her.

When Aunt Julie (Eileen DeSandre), Tesman (Jeffrey King), and Thea (Terri McMahon) address Hedda, it's in the offensively sharp, rapid-fire bursts that Hedda hears. Thea's chattering laughter spills endlessly over everything because that's how it sounds to Hedda. On the other hand, Lovborg (Jonathan Haugen), Hedda's sensualist Hero, speaks with unctuous slowness as though savoring every word. Interestingly, when Lovborg wraps himself around Hedda on the sofa, Tesman doesn't even notice. Nor does Tesman register anything unusual after Hedda finally loses it in the second act and tears the drawing room apart, upending chairs and throwing back the carpet. Is this the height of his self-absorption, or do these extreme acts take place only in Hedda's mind?

The expressionist flavor of this production provokes such questions. Would a more objective Tesman display less of the wonderfully braying insensitivity that King does? Convey a less villainous innocence in jeopardizing Lovborg's manuscript? Would an objectively rendered Thea push so far into silly obsequiousness as McMahon's does? Is Hedda's milieu so repulsive, or is it her perceptions and actions that make it so?

The answer, of course, is a complicated *both*. We create our separate worlds out of the materials around us, then live trapped within them. After Hedda's mysterious rampage in Act Two, the maid bustles in to restore order and winds up removing items from the stage. By the time Hedda has exhausted her last reason to go on living—faith in Lovborg's capacity to die “beautifully”—the drawing room is as empty as she is. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

CHRISTOPHER MERRILL

Door

for Olivia Gilliam (1938-1993)

How the sun lights the fuses of the sky-
Rockets arranged around this alpine meadow—
A battery of charges set and timed
And steaming in the noonday heat, bright streamers
And airbursts landing on dry slopes then down
These drainages: a world of flare and fade—
Scarlet explosions muffled in a swirl
Of sage and lupines, the spent cartridges
Scattered among divisions of pine seedlings,
Reserves of purple asters, and a team
Of mules-ears rounded up by wind and rain,
All aiming at the mountains, moose, and deer,
At hummingbirds, nocturnal moths, and the marsh,
Where the sandhill crane calls and calls, her song
The sound of someone opening a door . . .

Day Lilies: Instructions and an Elegy

for Robert Jebb (1944-1990)

Plant them with shadows in mind, under a dying
Cottonwood, in a bed of bone meal and arrowheads.
Lather the soil with humus or Apache tears
—The drops of sleek obsidian culled from the creek
Below the slumbering volcano. Use the tools
—A spading fork, a trough—of the illiterate
Day laborer who studies numerology
And cannot count; like him, you must work in the dark.
Thus wake and bathe before sunrise on the Day of the Dead.
Gather supplies—a burlap sack, a bone-shaped loaf
Of bread, death's-heads to hang from every door. Then wait.
At nightfall dig the flowers from a roadside ditch.
Hum no dirges while you divide the clumps; only
Waltzes will do. Pray for the pilgrims killed last Easter
Marching to a church built on sacred ground: the blessed
Dirt that lured them to that shrine, that might have healed
Their relatives' infirmities—a limp, or fading
Vision, or infertility—may save your transplants
From the flash floods and droughts that score and scorch this canyon.
Cover the roots with charms against mule deer and dogs.
Then count, O count next June the short-lived blooms—the yellow
Swans preening in the sun, then disappearing at dusk;
The blaring lemon trumpets no one listens to;
The orange bells that ring now for the hummingbird
And not for you, my friend, who might have planted them.

Christopher Merrill's work is widely published and includes several books of nonfiction, such as The Grass of Another Country: A Journey through the World of Soccer and The Old Bridge: The Third Balkan War and the Age of the Refugee; two translations of books by poet Ales Debeljak; and several anthologies, including Outcroppings: John McPhee in the West and The Forgotten Language: Contemporary Poets and Nature. Merrill has received several poetry awards for his four collections of poetry. Poems here are from his most recent volume, brilliant water (White Pine Press, Buffalo, New York, 2001) and are printed with permission. Merrill directs the International Writing Program at The University of Iowa, Iowa City. He is a national advisor of The Friends of William Stafford.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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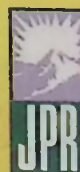
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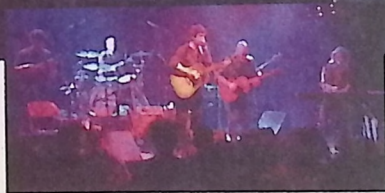
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